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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

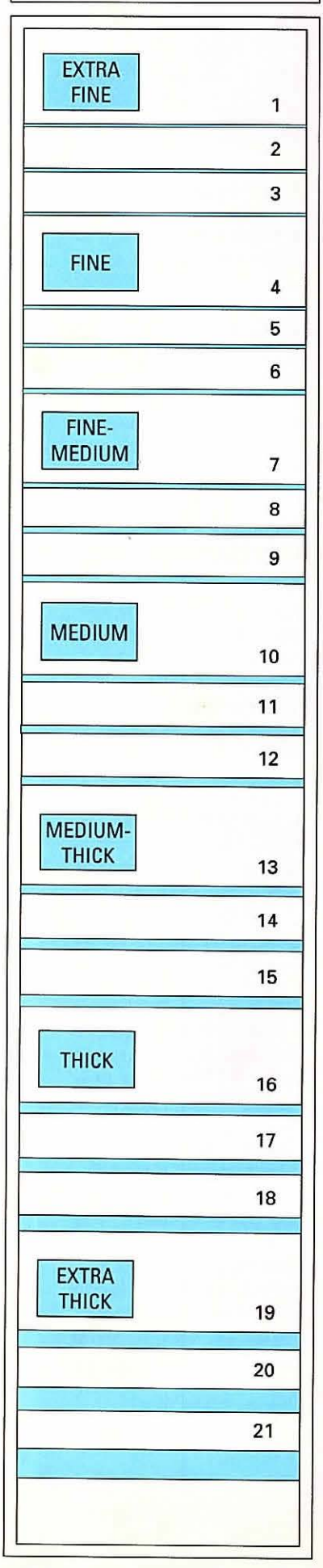
QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE



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Dear Readers

I hope you will find a quiet moment for yourselves at this busy time of year, to sit down and enjoy our first issue of 1994. Let's begin by getting out and about.

We're happy to welcome Jean Wiseman to our team. Jean is always out and about gathering news and meeting people and will be keeping us all up to date on new products, new fashions, new names as well as finding us a few special offers along the way.

Don't miss this month's special – the chance of a free ticket to the first day of the Nationwide Exhibition at Sandown Park, Esher – see page 6. You can read about the January shows in the feature beginning page 20.

Designers Iris Bishop and Wendy Phillips have been out and about too and their country walks have resulted in some beautiful designs for you to knit. Iris begins a new series "Woodland Calendar", which will reflect the woodland scene, month by month.

If you are planning to be out and about, look the part in our cosy tunic and leggings (page 43), add a rib jacket (page 17) as an extra layer or wrap up well in plaid (page 83) and wherever you are – have a very happy New Year!

Sheila

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FACE FACTS

Liz Gill has used the **Rimmel Silks** cosmetic range, widely available from chemists and High Street stores, to complement the colours of this month's patterns.

FACE; Matte Cameo Velvet Finish Foundation
Translucent Creamy Powder Finish
Silken Rose Soft Natural Blush
EYES; Shadow and Liner – Aspects of Brown
Advanced Build Mascara – Brownish Black
LIPS; Russet Braid and Clover Lace

FACE; Matte Biscuit Velvet Finish Foundation
Natural Finish Creamy Powder Finish
Nude Silk Soft Natural Blush
EYES; Shadow Trio – Rich Coppers
Lining Pencil – Brown Satin
New Lengths Mascara – Rich Black
LIPS; Pink Chintz, Crimson Velvet and Fuchsia Ribbon

NEWS LINE

WIN A FREE TICKET FOR THE ESHER SHOW

We've a lucky draw this month for 20 FREE TICKETS for **The Knitting & Needlecraft Exhibition**. The show is at Sandown Park, Esher, Surrey, from 20th-23rd January 1994 and the free tickets are for the opening day, Thursday, January 20th, from 10am to 6pm.

Put your name and address on the back of a postcard or envelope and send it to ESHER TICKETS, *MKM*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The first 20 drawn win the tickets which have been kindly donated by Nationwide Exhibitions (UK) Ltd, organisers of the show.

Watch this space for next month's great free ticket offer.

DINOSHEARS

No, not trimmers to cut the hedge in the ever popular dinosaur shape, but children's scissors with special blades which cut out with a wavy edge, rather like pinking shears.

There are four different designs available to keep the kiddies happily cutting out for hours. Choose from wavy, pointed tooth, angled or the small rounded variety.

The scissors measure 5½ inches and have tough coloured plastic handles with inset steel blades and safety rounded ends.

Available from department stores, stationers and toy shops at £5.99. We suggest you don't tuck a pair of these into your needlework box – they will disappear even more quickly than usual!

NEW DESIGNS FROM KING COLE

New designs from **King Cole** for the Anti-Tickle DK range are for hand knitters, but the charts provided may enable some machine knitters to take advantage. Seven new designs have been created by Pat Menchini exclusively for King Cole and should prove popular.

A new additional range under the Anti-Tickle banner is the 'Mosaics' colours of space-dyed shades in a pure wool quality. There are five shades called after painters – Constable, Rembrandt, Gaugin, El Greco and Van Gogh and the range is available in DK 50g balls as well as four-ply on 250g cones. There are six leaflets for this versatile yarn and the four-ply coned range is one we have already featured in our patterns.

FASHION FLASH

Classic yarns and classic styles are never out of fashion – so there's lots of interest in the latest brochure from Shetland Knitwear Associates. All the skills of the Shetland knitter have been used to combine beautiful colours of ruby, emerald and turquoise in a hand-knitted cardigan and sweater. It's great to team them up with matching beret, scarf and waistcoat to achieve the latest layered look – plus warm gloves to complete the outfit. As an alternative to the brilliants, the natural colours of the Shetland wool feature in a traditional, vertically-patterned Fair Isle cardigan and sweater. The two natural colours have been 'marled' (twisted together) to give a textured look to the shawl-collared, fisherman's-rib jacket.

For a copy of the colour brochure or more information, contact The Shetland Knitwear Associates at 31 King Harald Street, Lerwick, Shetland ZE1 0EQ (Tel: 0595 2746).

FREELINE

Something to sew up? By courtesy of the **Leicester Thread & Trimming Manufacturers Limited,** we have three large presentation boxes of Sandelon '3' multi-purpose sewing thread on offer. Each box contains some 36 reels of assorted colours including black and white and is worth over £12. To enter our draw, just send a postcard with your name and address, marked 'Freeline Sandelon' and post to *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW, to arrive not later than January 31st, 1994.

A MACHINE KNITTING MONTHLY SPECIAL
Freeline

Fax us on 0628 829816

VILENE SHOULDER PADS

Shoulder Shapers are the latest contour-moulded shoulder pads to be launched by Vilene.

Available for raglan and set-in styles in both black and white, these pads comprise a fibre construction which eliminates all the drawbacks of foam pads.

Recommended retail price for these pads is £3.20 for set-in and £3.40 for raglan. Also, keep an eye out in your local haberdashers for the Luxury Soft pads for knitwear which are to be launched shortly.

BUTTONS AND BEADS

For a wonderful selection of beads, buttons and jewellery try **The Rocking Rabbit Trading Company** of Market Street, Newmarket, Suffolk CB8 8EE (Tel: 0638 731163). If you can't visit, there's a Mail Order service plus a wholesale department for large orders.

TRIMMED BASKETS

Most of us need something handy in which to store those many odds and ends. **Coot Crafts** make beautiful knitting and sewing baskets with pretty fabric covers and ribbon trims which also make an ideal gift. Information from Coot Crafts, The Basketmakers, Bridge Cottage, Waterloo, Whixall, Whitchurch, Shropshire SY13 2PX (Tel: 0939 233892).

CHANGE OF DATE

If you made a note of the date of the

WESSEX KNITTING, FASHION & NEEDLECRAFTS EXHIBITION

as advertised in our December issue, please note that it does *not* take place in March as stated, but at Easter:

2nd-4th APRIL 1994

You will find details of this Premier Exhibition on page 13. Our apologies for spoiling your brand new diaries and possibly confusing those who will be taking part in the show.

HANDKNITTER'S HANDBOOK

A leading authority on hand knitting techniques, **Montse Stanley,** has released the third edition of her extremely popular **Handknitter's Handbook.** This revised and updated edition is a must for all hand knitting enthusiasts, from those requiring help with the basic stitches, cast on, cast off, increases and so on to those looking for an unusual technique to set off a special yarn.

This new edition is enhanced by colour plates showing both techniques and garments from ancient times to modern.

The Handknitter's Video is a collection of over 50 of the most essential techniques taken from the book. The techniques shown on video enable the knitter to see exactly what is required to accomplish each specific task. The video is an ideal accompaniment to the book and would make a superb gift for anyone taking up the craft of hand knitting.

The Handknitter's Handbook, ISBN 0 7153 0081 4 is available from good book sellers at £16.99. The video is available from Montse Stanley's Knitting Reference Library, PO Box 471, Cambridge CB5 8XF, please send a stamped addressed envelope for details.

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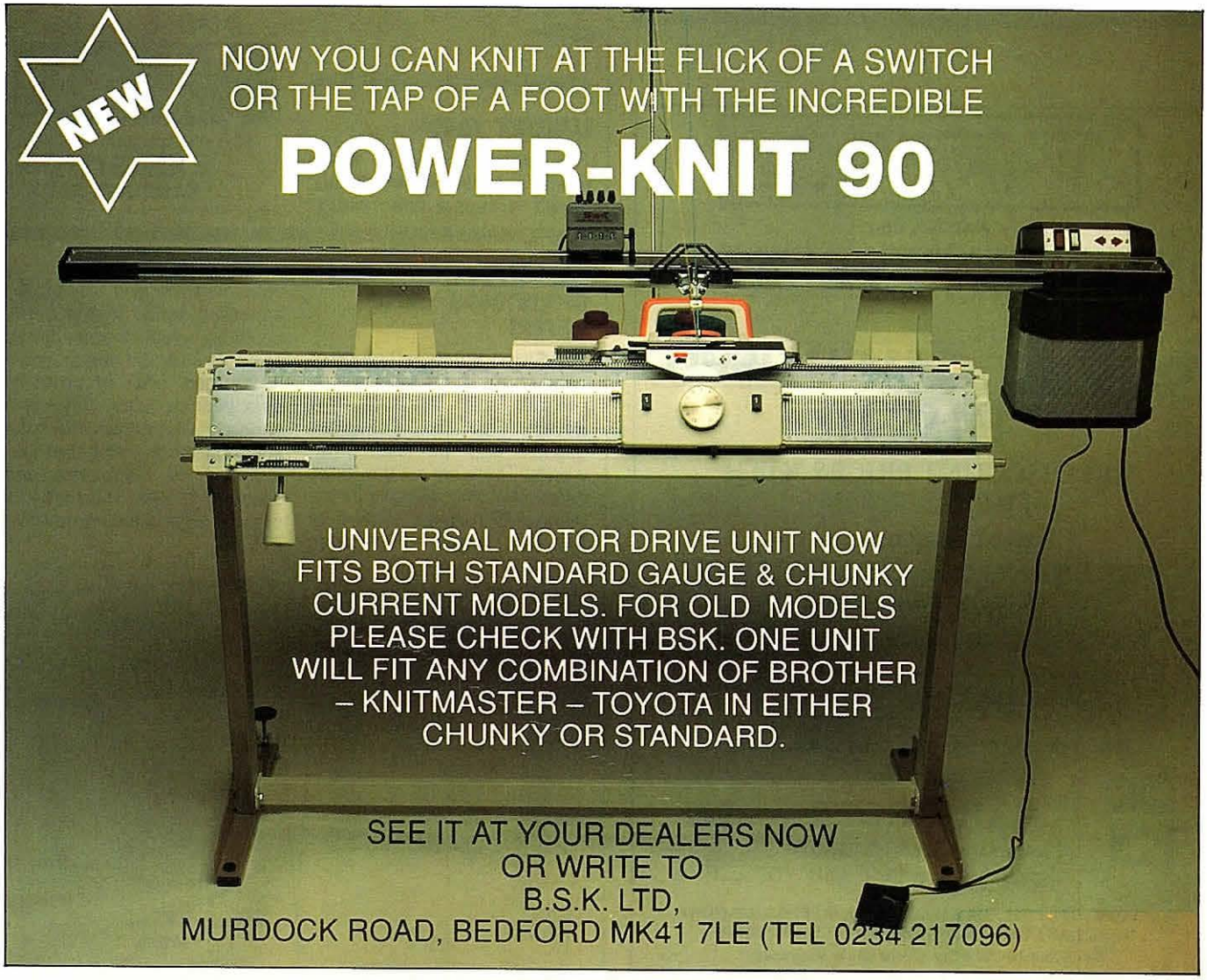

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GETTING AWAY

Give yourself a break this winter and spend a few days at Herdwick Farm in Devon where **Shirley Cowling** gives knitting tuition. Shirley's work has been featured in *MKM* from time to time, her most recent contribution being a pattern for a three-colour jacquard pullover for men or women in our October '93 issue. In her pretty thatched farmhouse is a well-equipped workroom which has six machines and all the accessories so Shirley offers tuition on all machines and techniques. Students can talk it over with her and pick the topics they want to study.

Accommodation is in a self-contained flat with room for four people, so you can make it a hen party with your knitting friends or a family affair, leaving the non-knitters to enjoy the pleasures of the beautiful Devonshire countryside while you knit.

Prices are on a sliding scale so contact Shirley to discuss your requirements. The address is Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD. Tel: 0837 83358.

LUXURY YARN

The latest luxury in **Nina Miklin's** collection of quality coned yarns is a fine mixture of cashmere and wool in 2/28 count. **Maestro** is the name of this lovely yarn which is certainly a master stroke coming as it does when 'natural' is the most popular word in knitting, meaning natural fibres and natural colours. **Maestro** comes in cream and marled natural shades of silver, charcoal and bark but also in black and jade, scarlet and cerise, deep violet and light denim blue.

Nina chose the scarlet for the classic sweater she designed for us this month (see Pattern 9, page 70). We photographed the man's version but Nina includes a shapelier version for women in the pattern.

Maestro was used double for this pattern and it can be ordered ready-wound in double thickness on the cone direct from Nina Miklin at PO Box 1720, London W9 1TT. Tel: 071-286 1532.

Nina supplies the yarns for her *MKM* patterns in any of the shades available in the particular range used, so the 'kit' ordered need not be in the colourway we photographed.

DON'T MISS

THE Knitting

NEEDLECRAFT & DESIGN EXHIBITION

SANDOWN PARK

DESIGNS FOR CHRISTMAS – AND AFTER!

The **Sirdar** Stitchcraft range of needlecraft kits has been augmented by several new designs for the Christmas season and perhaps afterwards! There are six greetings cards showing designs in traditional Christmas colours of red and green, highlighted with gold metallic thread. An appealing teddy in the snow could be used at other times as could a candle design and a 'Christmas' bell. In time for next year perhaps, there is a superb Christmas sampler showing the full alphabet surrounded by decorative and seasonal motifs. The card kits cost £5.85 and the sampler kit £15.95.

CLASSIC FAVOURITES

Classic knitwear is never out of fashion – to prove it we show two designs from the famous **Glenmac** range showing ribs and cables with a strong Aran influence. Glenmac sweaters are available in good knitwear departments and are manufactured by Glenmac Knitwear, 16 Cross Wynd, Hawick TD9 9EQ (Tel: 0450 72935).

3D FOR CHILDREN

Angie Gibbons, better known as **Angie-Knitwear by Design**, has just produced a children's fun collection of designs based on three-dimensional knitting. Zachary, the snake, one of the characters, is knitted separately, then either sewn to the sweater or slotted through tabs which can be sewn or knitted in. Spooky Castle is two-dimensional with windows and arrow slits knitted in by leaving stitches on hold. There are punchcards to add a witch or bats at the windows. The basic sweater patterns, in sizes 24-30 inch chest, are soon to have additions which will make it possible for the designs to become progressively more three-dimensional. These will include further 24-stitch punchcards and Zachary is being given grass, tree and jungle background designs as well as other snakeskins. An information sheet is available on Angie's designs and collections cost around £2.00 each. Details from Angie Gibbons at 26 Cripps House, Henderson Road, Broadfield, Crawley, West Sussex RH11 9HY.

FASHION FLASH

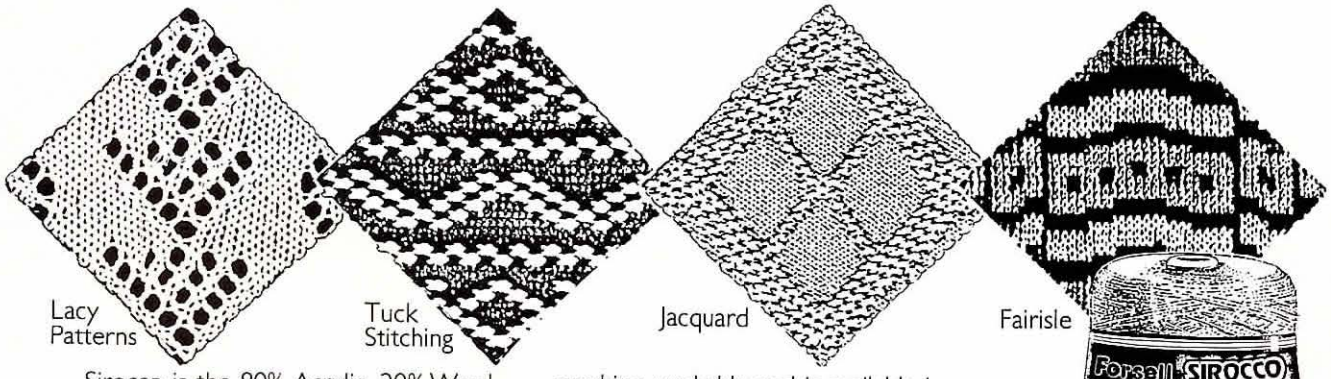
Layering is the current name of the knitwear game – and what better way of facing those wintery months of the early New Year?

Easy and elegant, the poncho or serape is the ideal way of 'topping' everything and what more luxurious version could there be than this 'Silver Touch of Cashmere' fringed poncho, worn with a merino/silk skinny rib and long ribbed cashmere skirt – all from **Lyle & Scott**. The poncho costs approximately £260.00 and is sold in exclusive department stores and boutiques.

IRISH KNITWEAR

Kolor Knits of Ireland, produce quality hand-framed garments in natural fibres for both men and women. From a large range we have illustrated a pure new wool pullover (FP023) which is interpreted in subtle colours. The same design is also available in a lined or unlined jacket and in a lumber (FL023). Details from Kolor Knits at Adelaide Court, Albert Road, Glenageary, Co. Dublin (Tel: 01 2842783).

DO MORE, KNIT MORE WITH SIROCCO



Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, Jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

Sirocco comes in 400g cones, is fully machine washable and is available in an attractive range of colours. It is particularly well suited for use on Duomatic and other double-bed machines.

Sirocco. The versatile and economical addition to the Forsell range of quality yarns. A book of 3-ply patterns for Sirocco is available at Forsell stockists.

Forsell

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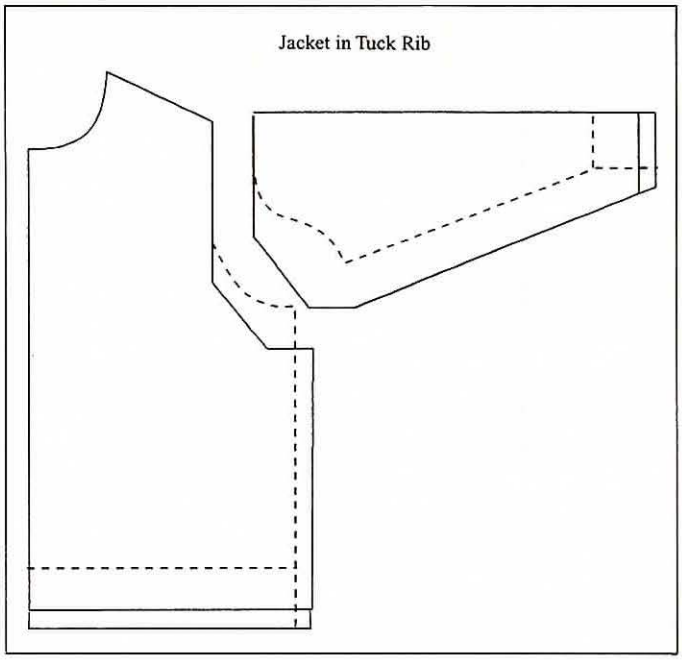
1

DESIGN LINE

CHARTED JACKET IN TUCK RIB

The open texture of this silky jacket makes it ideal for 'dressy' occasions. Rita's pattern for this party-time design is based on a well-fitting basic block using a charting device, a method she described fully in our October '93 issue.

Rita Rubery



This jacket, designed for machines with a ribber, was knitted using three strands of Bonnie's French Crêpe. I always knit with three separate balls of yarn wound from the main cone and taken through the yarn tension unit together. The punchcard that I have used gives a very nice fancy rib. The double-bed fabric is ideal for jackets and after the stitches have been transferred from the ribber to form the pattern, it is fairly straightforward to knit. The punchcard and machine are set and used in the same way as for single-bed tuck; the patterning stitches will be on the main bed. I found that with tuck rib, weights were needed on the cast-on comb to help keep the tucked stitches on the needles.

The set-in sleeve basic block was adapted as the diagram shows. There was extra ease and length added to the side seam. The armhole was made lower, approximately 25 centimetres (ten inches). The sleeves were enlarged and the shaping simplified. The actual shape of the armhole was used when drawing the sleeve head. The sleeves can also be drawn with a straight seam and gathered on to a cuff. You may prefer to knit the garment this way as it will eliminate the need to increase stitches on the double-bed.

The garment has circular stocking stitch hems on all the main pieces, two centimetres in depth. After casting on with needles set for full needle rib, set pick lever to H. Set RC at 000. The zig-zag row was knitted at tension 0 on both beds, the ribber comb is inserted and the machine then set for circular knitting. Set tension to 1 on both beds, knit two rows. Increase the tension by one whole number every alternate row until you reach tension 6, then knit ten rows. The last row was knitted on full needle rib at tension 6 to complete the hem. RC shows 22.

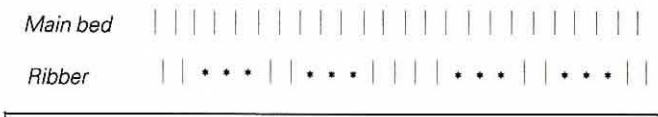
To create the tuck rib pattern for the main body of the garment, stitches are transferred from the ribber up to the main bed, leaving blocks of two and four working needles on the ribber. I have found that just for transferring the stitches it is easier if the pitch lever is on P, but this must be returned to H before knitting. Follow the diagram; start at the centre of the ribber needlebed leaving a block of four needles in work, two needles each side of 0, then transfer three needles either side to the main bed. Working outwards, leave two needles in work and transfer another three stitches to the main bed. This is repeated across the needlebed. For the tuck rib tension, I used 4 on both beds.

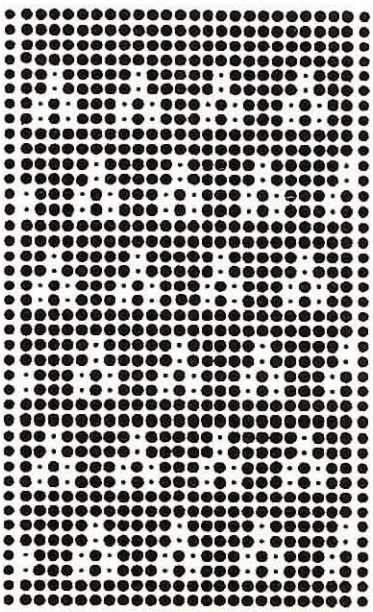
When decreasing using the double-bed, the ribber stitches that are to be cast off are first transferred to the main bed, then both stitches should be cast off together. When increasing, needles must be brought into work in the same sequence as the original set up to continue the correct pattern.

The front bands and neckband were knitted in stocking stitch, 14 rows deep, 28 altogether. Seven buttonholes were worked evenly on the right front band and one buttonhole in the neckband. Tension 4 was used to knit the front bands. For the neckband I used graduated tensions, starting on tension 5 and decreasing on alternate rows for the first part of the band and then the tension increased back to the original tension for the second half of the band. This will give a stocking stitch band the curved shaping that will be a better fit for the curved neck shape. Do not forget to knit a buttonhole in the neckband to correspond with the front buttonhole band. The bands were started on waste yarn and after knitting, a hem was picked up from the first row in main yarn. One row was knitted, then the garment edges were picked up on to the same needles, one row was knitted at a looser tension and then cast off. For a picot edge, after knitting the first 14 rows I transferred every alternate stitch to its adjacent needle, leaving the empty needles in work and continued knitting the band. After knitting, I gently steam pressed the pieces to size. Do not overpress the fabric as this may spoil the rib effect.

NEEDLE SET-UP

** = Stitches transferred to main bed*





Shirt, PHOOL. Headband & pendant, BOW BANGLES. Earrings, SALISBURYS.

LATCH ON

A BARGAIN FROM THE CHARITY SHOP

A few months ago I was lucky enough to be offered a Singer 2310 machine by the manageress of the local Hospice Shop.

Joan Lafferty

I have knitted a few jumpers for this lady and frequently called in to see what was on offer. In fact I often buy buttons from this shop; there are a couple of ladies who will sort the odd buttons, putting them in little bags or sewing them on cards; this is much easier than hunting through large boxes, which is the system (or lack of it) in some of the Charity shops.

This time, the manageress called me into the stockroom. 'I've got a knitting machine here' she said, 'I thought you might be interested'. I wonder what gave her that idea? It proved to be a Singer double-bed machine, with a motor drive and a charting device. I was not actually in need of a new machine, but seasoned knitters will know that it is difficult to resist just one more. I asked the price, which proved to be considerably less than would be asked if merely buying second-hand. 'I took advice from an expert' she said, mentioning a town where I didn't know a knitter by name! But then I don't know them all.

The price was tempting and after checking that the instructions books were there, I went off to think about it. Not that I needed to do much of that, I was already half-way hooked. I knew an electric motor would need a sturdy table, because I had previously owned one with my Knitmaster machine and had prudently kept the table when the motor 'died'. Had I got room for it? Well, the determined knitter can usually find room . . .

Next, if I bought it, how would I get it home? There was quite a lot of machine to transport and no nice case to fold it into, as with the Japanese machines. I knew my husband would not sully his car (which happened to be only a month or so old) with several tatty-looking cardboard boxes. Then I thought of a local nurseryman who ran a van; he had to pass my road on his way to and fro. Apparently he often did a bit of transporting for the Charity shop; in fact, I found out afterwards that the manageress had one or two people with vans that she could call on.

The package proved to contain some cassette tapes as well as the books. I am not over fond of this way of learning, preferring to study the instruction books backwards, sideways and upside down, as it were, before making a start on anything new. I take them to bed with me, which is much better than sleeping tablets for sending one off to sleep! (I must tell you I have recently bought a new computer – not from the Charity shop – which has three or four books an inch or so thick; you will understand why I have been sleeping very well!)

However, I did listen to the tapes, having borrowed a recorder for the purpose, but I found them most irritating, particularly the dreary music that was played while one was supposed to be carrying out the requisite task. Apart from this, the instructions changed from a girl with an English voice to a French one where, although the English was good, some of the pronunciations grated on me. I know I am being extra fussy so you can guess I abandoned the tapes and went back to the instruction book, which wasn't the most helpful I have ever read, either! However, since these machines are made in France it is only natural that the names of the parts should be different from the Japanese ones that I know so well, so I went through and 'translated' the words I didn't understand, which made it a lot easier to follow.

This machine is a true double-bed one, so that the ribber is an integral part of the machine, not added on afterwards. The casting on is much the same, including a cast-on comb and weights. In this it differs from the other French machines – the Passap and Pfaff – which manage this operation with 'strippers'.

I must say I was very impressed with both the rib and the stocking stitch on the Singer. The needles are closer together than the Japanese ones, making for a nice firm, even fabric. There are twelve numbers on the tension dial, with only one 'dot' between and the dials correspond exactly on both beds, unlike the Japanese ones.

This model has an electronic box which does the patterning. It is not nicely tucked into the body of the machine, but placed separately on the front. I had to call in my engineer son to cope with this; he immediately saw the way contact was made between the box and the 'works' on the back of the needlebed. This had been beyond me. Once I had everything set up I found there should have been a separate book for the electronics. Nevertheless, there were picture cards which showed the finished result and gave the carriage settings, so with the help of the tape I was able to do some tuck, slip and two colour work with the patterning that was built in.

There were also some plastic sheets for more complicated patterns and motifs, but I could not get these to work. I finally tracked down an expert in the form of Terry Cotton from 'Woolley's Soft Ware' of Bedford and managed to get my machine to his workshop.

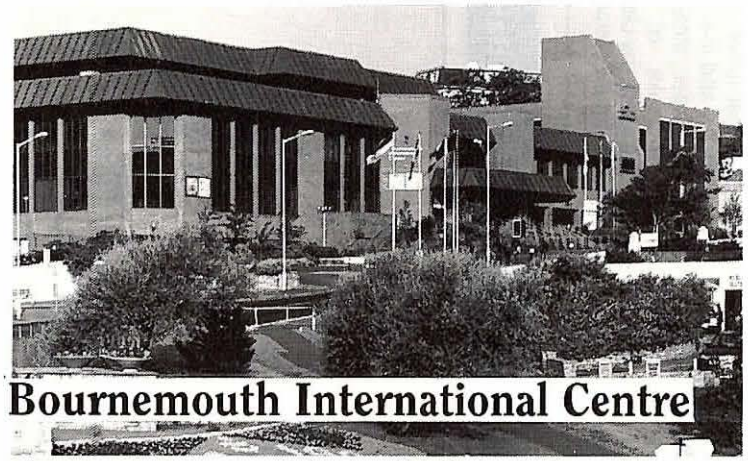
He repaired it and even delivered it back home when he was in my vicinity. I could not believe that a Mr. Cotton and a Ms. Woolley were their real names, but they assured me they were. So Sue Woolley came with him, setting the machine up and doing some knitting to show that the electronic box was working properly.

Included in the 'deal' was a Knit Driver (charting device). On investigation I discovered that this is very similar to that of the Silver Reed and Knitmaster. As I never throw anything away, I had some graph sheets, retained when I sold my Knitmaster, so I was able to start right away on a child's cardigan. Since the scales are the same, I was able to use the famous 'green ruler' stitch gauge, which made life a lot easier than 'estimating' from the chart in the Singer book. I did have a bit of difficulty with the setting of the rows, this does not seem to me to be as exact as on other machines. I wonder if any helpful reader knows something magic that I don't know about in this regard?

All went well for a time; I found the electric motor very handy when making yards of bands for cardigans, until it decided that enough was enough and died on me. This was not a major tragedy since the carriages are quite light to push, but one day I must see if it can be put right.

So I am pleased with my 'bargain'; the only slight 'hiccup' was not with the Singer but with my Brother 950i! This machine definitely takes offence if another machine is brought within 50 yards of it. Happily I was able to sort out the little problem without having to call the mechanic. I swear the crafty 950i can also 'read' what I type on the computer; but I have got the better of it this time – I have moved the computer into another room! So at least 950i will not be reading my praise of the Singer machine.

Now all I need is another day in the week to 'play' with the finer workings of my new 'toy'. But perhaps before that I should knit a couple of garments for the Charity shop, since I feel a bit guilty about getting this machine at such a bargain price. This would also have the effect of using up some of those odd cones lurking in the cupboard! I console myself with the thought that I might have bought 'a pig in a poke', rather like the machine I bought at a Car Boot Sale, which keeps falling to bits as I knit with it. Never mind, I have found a gentleman who says he can put this right for me – but when am I going to find the time to use that one as well?



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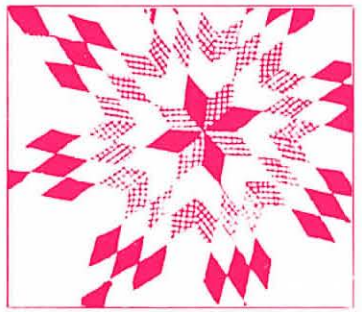

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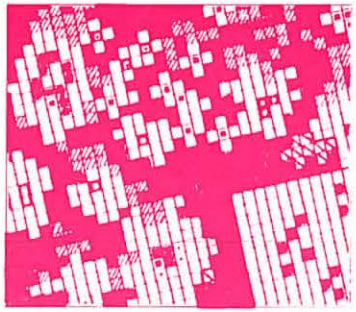

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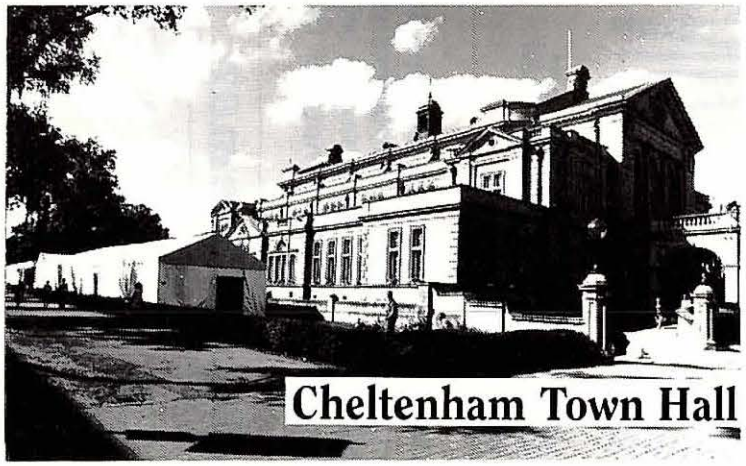


FASHION-WISE

THE NATURAL NINETIES

Colours, looks, textures and designs are currently based on an awareness of the essentials and our concern with the environment and a 'natural' lifestyle.

Jean Wiseman

Knitwear provides the strongest news in fashion and is essential to those early cold months of the year. Garments are layered – one upon the other: rib sweaters fall almost to the floor and knits are worn top-to-toe with polo-collared rib tubes that only stop at the ankle! Detail provides interest – twin sets take their inspiration from top designer Chanel, with contrast coloured bandings. Sweaters are laced with knitted rouleaux. Waistcoats, the number one accessory, have neat knitted belts.

Despite the recession – or perhaps because of it – many are investing in quality knitwear with pure wool and cashmere much in favour. Having discarded fads and fancies, knitters are looking for quality, versatility and enduring style. Designer Belinda Robertson, one of the leading users of cashmere, finds the mood one of comfort and elegance, with a return to softly tailored feminine shapes that make for a more wearable and fluid look. With some mini skirts still in her collection, Belinda's new silhouette has eased and lengthened, with high slits on longer length skirts which emphasise the long and lean look. Ribbed effect V-neck tunics and cardigans skim the body, while figure-hugging tops with light cable detail and short sleeved polos make for a more sporty, sophisticated look. The classically neutral colour palette majors on shades of natural, cream, shell and ecru melting into rich camel, taupe and silver with the subtle contrasts of soft lime, mushroom and red.

At Expofil, the French exhibition for spinners, some 26 British exhibitors took part out of a total of 130. One British firm produced an 'ecology' collection of undyed natural wool and lustre wool blended with alpaca and it was said that 'Britain's new influence is becoming as popular as its old faithfuls'. This collection will not be around until winter '94/95, but already spinners are speaking of an 'Audrey Hepburn look' with shades of greys and greens creating flea market chic! Other predictions are a move away from the carelessness of Grunge and a newer cross-cultural mix of hippy chic plus American functionalism in indigo and military shades ranging from steel grey to green. Ethnic inspiration presently abounding will continue forward, moving from the current Inca and Peruvian trends to encompass all corners of the globe from Tibet to the Shetlands.

The International Wool Secretariat sees Spring/Summer 1994 as a story of contemporary easy pieces in trans-seasonal or cool wool. The IWS has made its influential forecast with three leading trends: **Quiet Evolution** is a move towards relaxed sophistication. For women's wear, soft supple lines will evoke a confident femininity for the mid-90s and for menswear relaxed but classically elegant knits will team up with easy separates for a muted retro look. Fine worsted yarns are cool and clear, smooth and lustrous in two or three-ply. Knits are fine. **Basic Innovation** features ongoing research into contemporary basics for wardrobe versatility with accents on separates and casual wear. Attention to detail on collars, pockets, cuffs and fastenings add a fresh twist to the modern look. Finally, **Natural Expression** brings diversely ethnic inspirations interpreted in textured wools: Comfortable shapes and easy pieces in textured knits: Long or short proportions in boxy or wrapped shapes: Textured mixes or ethnic-inspired intarsia and jacquard.

The natural look by BALLANTYNE

Once again, natural, fresh and harmonious combinations of colour will be used positively to create fancy effects in knitwear. Watch for blends used creatively. Current trends enable the knitter to create a look that reflects her own personality and lifestyle. Fashion no longer dictates. The natural looks of the Nineties, epitomise the classic charm of the English woman

The Woolleys **by Doug Baker**

and all that is most valued in the British way of life.

To these ends, knitwear is the most satisfying medium for achieving such an interpretation of fashion trends.

LONDON INTERSEASON

Strictly for the young – and not for the fainthearted, London Interseason is the Trade Show for quick delivery garments to the High Street stores and shops.

It tells a continuing story of grunge, ethnic influences and neutral colours – with the only contrast provided by large quantities of colourful tie-dye. Knitwear is much in evidence, with waistcoats to the fore and embellishment provided by homespun looks of blanket stitching, embroidery and tassel treatments. The number two accessory to the waistcoat is the knitted hat. Here then, is a round-up of some of the knitwear on offer.

Impromundi promotes a collection of heavy knit garments in natural colours which are authentically knitted in Ecuador. Local designs and motifs feature strongly and hand stitch detail such as blanket stitch edgings are much in evidence.

Extravert by Ritva Kariniemi shows co-ordinating garments which can be layered or interchanged to suit a mood or occasion. Fine cotton is used with fine cable effects, while finely ribbed wrap skirts, sweaters and pants are interpreted in natural, ecru and oatmeal. Linen and viscose is used for beautifully draped garments with fine horizontal stripes of transparent Polyamide.

Red or Dead features long silky knit dresses with fine horizontal stripes of brown and terracotta which have sleeveless long cardigans and trousers to match.

Body Best looks to the Spring with a great new collection of ecco/ethnic styles consisting of Kaftans, hand embroidered cropped tops, sarong skirts, gilets, skinny ribs and wraps. Detailing and stitching feature throughout the range using threaded ribbon, shells and beads on natural yarns including cottons, silk mixes and linen slubs.

Kirsty McLean started her knitwear business in 1990 with a loan and a grant from the Prince's Youth Business Trust and showed at London Interseason for the third successful time. Her winter collection comprises long fluid shapes in both cotton and Janeiro (a linen, viscose acrylic mix).

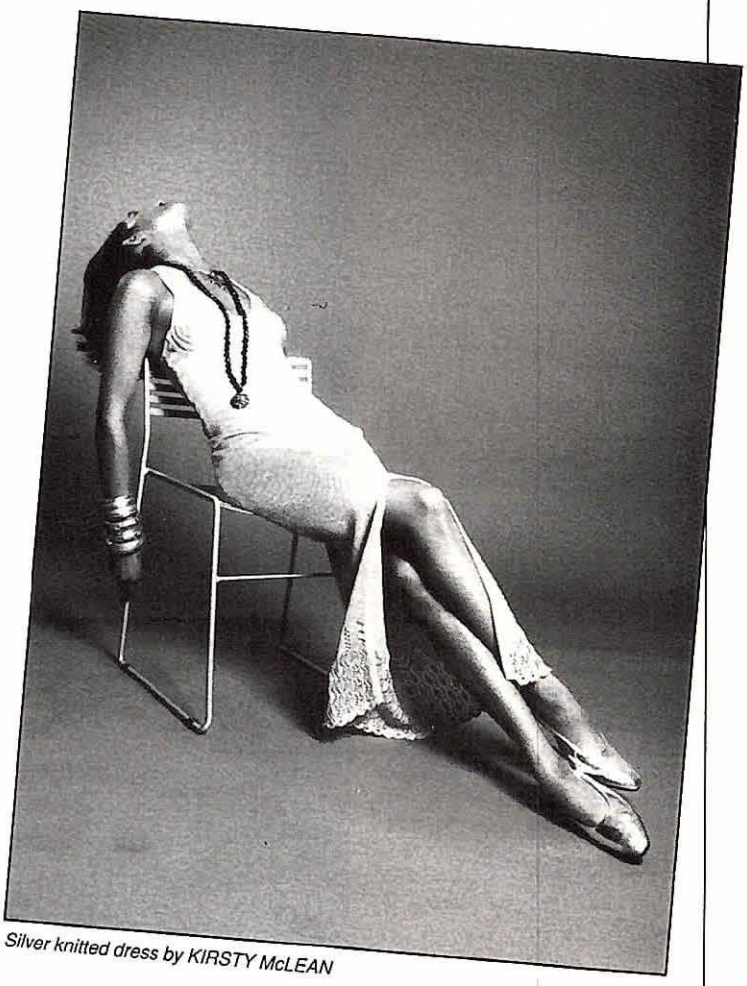
Double knit jackets and waistcoats are trimmed with toggle fastenings and shown alongside finer knit lace dresses and trousers with bustier tops. Basic colours of indigo, black and tobacco are accented with oyster, maize and silver.

For Spring/Summer natural colours predominate with cream, linen, brick and honey complemented with lemon, coffee and black. Lace and texture details are combined with the Classics range and the Kirsty signature 'S' lace design.

These then are just a few of the young looks being launched. All the clothes mentioned are sold in shops and stores and patterns are **not** available.

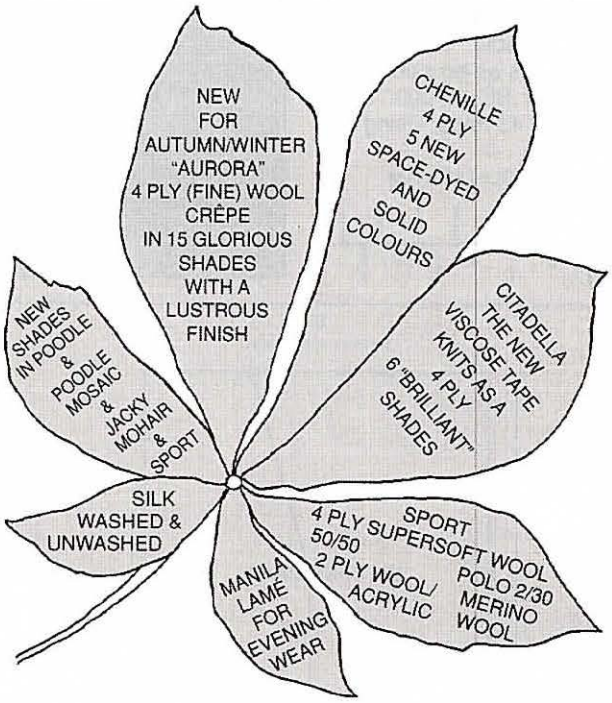
LAURA ASHLEY

PRINGLE OF SCOTLAND



Silver knitted dress by KIRSTY McLEAN

AUTUMN/WINTER YARNS & COLOURS FROM YEOMAN



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2 SQUARE-CUT JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Forsell Naturell. (Yarn Guide No. 8.)
3 x 400g cones in Puno Grey (MY).
5 buttons.

GARMENT WEIGHT

Finished garment in first size 800g.

The fibre content of this yarn is 80% Wool, 20% Alpaca. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 114 [124, 134] cm, 45 [49, 53] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches (on main bed) and 33 rows to 10 cm, 4 in measured over rib pattern using 2 strands together (tension dial approximately 10/8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Use 2 strands together throughout.
Increasings and decreasings are given for main bed only, sts on ribber should be increased or decreased automatically as they occur.

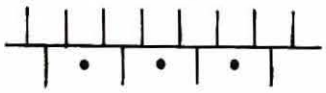
BACK

With carriage at right, push 162 [176, 190] Ns on each bed at centre to WP for double rib/full needle rib. * Using MT–2/MT–2 and 2 strands of MY, cast on and K 9 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Transfer sts as on needle diagram *. Set RC at 000. Using MT/MT, K 103 rows. Place marker at each end. K 113 rows. RC shows 216. Transfer sts from ribber to main bed. Place a marker between sts 31 and 32 at left and right of centre 0. Cast off.

POCKET LININGS

With carriage at right, push 56 Ns on each bed at centre to WP for double rib/full needle rib. Using MT–2/MT–2 and 2 strands of MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Transfer sts as on needle diagram. Set RC at 000. Using MT/MT, K 43 rows. Using WY, K a few rows and release from machine.

NEEDLE DIAGRAM



LEFT FRONT

With carriage at right, push 78 [84, 92] Ns on each bed at centre to WP for double rib/full needle rib. Work as for back from * to *. Set RC at 000. Using MT/MT, K 46 rows **.

*** PLACE POCKET LINING

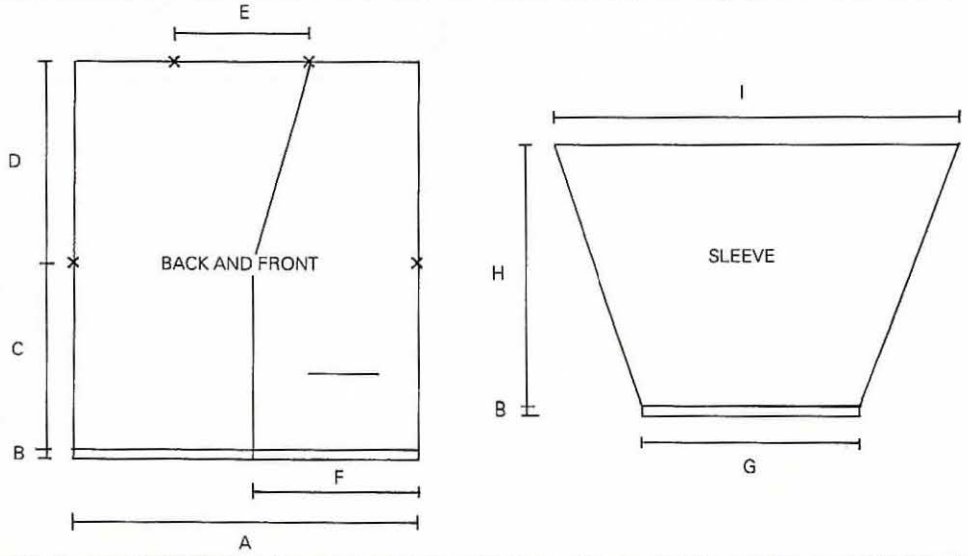
Counting from right edge and using a length of MY, cast off sts 11 to 66 [13 to 68, 17 to 72] inclusive on main bed (after transferring corresponding ribber sts to main bed). With right side of pocket lining facing, replace sts on to empty Ns. Hang weights on pocket lining. Unravel WY. K 57 rows. RC shows 103. Place marker at right edge.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 50 [57, 64] sts rem on main bed. K 4 [8, 4] rows. RC shows 216. Transfer sts from ribber to main bed. Cast off ***.

RIGHT FRONT

Work as for left front to **, then from *** to ***, reversing shapings by reading left for right and right for left.



A = 57.5 [62.5, 67.5] cm
B = 1 cm
C = 31 cm
D = 34 cm
E = 22 cm
F = 27.5 [30, 32.5] cm
G = 36 cm
H = 44 cm
I = 68 cm

Trousers, FRENCH CONNECTION. Top & scarf, HENNES. Hat, NEXT. Necklace, VAL D'OR.

18►

2

SLEEVES

With carriage at right, push 102 Ns on each bed at centre to WP for double rib/full needle rib. Work as for back from * to *. Set RC at 000. Using MT/MT, shape sides by inc 1 st on main bed at each end of every 3rd row until there are 192 sts on main bed. K 11 rows. RC shows 146. Transfer sts from ribber to main bed. Cast off.

POCKET TOPS

Using 2 strands of MY, cast on 56 sts by hand. Set RC at 000. Using MT–2, K 13 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Using 2 strands of MY, cast on 17 sts by hand. Set RC at 000. Using MT–2, K 3 rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 25 rows. Rep from * 4 times more. Make buttonholes over same sts as before. K until long enough to go along both front edges and across back of neck when slightly stretched. Cast off.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Pin pocket tops in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside. Catch down ends of pocket tops on right side and linings on inside. Fold front border in half lengthways, neaten short ends, then sew in position with buttonholes on right front. Finish buttonholes and sew on buttons to correspond.

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The Northern KNITTING & NEEDLECRAFT Exhibition

LEEDS UNIVERSITY SPORTS HALL, LEEDS

Spring SPECTA

Get the year off to a great start with a visit to one of the Nationwide Knitting and Needlecraft shows in the January diary. First it's the turn of the north with The Northern Knitting & Needlecraft Exhibition in the Sports Hall of Leeds University. The show is at Leeds from Friday, 7th January to Sunday, 9th January, but if you can't get to this one, there's only a fortnight to wait for The Knitting, Needlecraft & Design Exhibition at Sandown Park, Esher, Surrey, which is on for four days from Thursday, 20th January to Sunday, 23rd January.

THE NORTHERN KNITTING & NEEDLECRAFT EXHIBITION

The exhibitors at Leeds range, alphabetically, from Black Sheep Wools with their quality yarns at discount prices and The Button Lady with her beautiful buttons, spinning wheels and craft supplies, to Woolley Soft Ware, well-known for their Woolley Weights and as the Singer specialists.

Linking them are not only Hague with their renowned linking machines, but companies displaying items such as hand-painted silks or blocking cloths, patchwork or embroidery kits, cosmetics or computer programs plus, of course, the yarns, patterns and accessories which machine knitters will be making a bee-line for.

When a rest is needed, the Old Playhouse Theatre is the setting for five fashion shows each day and there are demonstrations, competitions, bargains and plenty of catering facilities to ensure a good day out. The show is open from 7th-9th January from 10.00am-6.00pm each day and tickets cost £4.00 or £3.00 for Senior Citizens.

EXHIBITORS & STAND NUMBERS

Black Sheep Wools	B27
Button Lady	C4
Central Promotions	C19a
The Fabric Colour Workshop	C12
Fashion Theatre Co	C10
Fashion Magic	B20
Gemma Stone	C26
Hague Linking Machines Ltd	C6
Home Workshop	B7, B8
IL Soft	C2
Jacqueware & Co	D4, A1a
La Riviere	C18
Le Glow Cosmetics	C8
Limited Editions	D6, D7, D9
Machine Knitting Monthly	
Machine Knitting News	C26
Mohair Producers	C5
New Home Sewing Machines	C22
Overseas Exports	D11
Patchwork Cottage	C7
PDB Engineering Ltd	C16
Piece & Patch	B22
P & M Promotions	C19
Regency Arans	C17
Riverside Spinning Co	C14
Sewers & Knitters	A11-A14
Singer UK Ltd	D8
Skye Knitwear	D10
Supermend	C1
Texere Yarns	C20
Trevor Hurd	C13
Tudor Jane Promotions	B6
Turner Promotions	C3
Websters Punch	A6, A20, C15
William E. Selkin Ltd	B8a, D12, B13
Woolley Soft Ware	B19

BEADY-I
42a Blenheim Gardens, London NW2 4NS

Stand 224

This is the stand for sewing beads, sequins, pearls, wood, metal and so on. **Beads** in every size, colour and type, including our unique range of African ceramic beads. Scarf connectors, charms, chain, trim and thong, plus all the findings to make or mend your own earrings and necklaces or create your own beaded items. Send large SAE for catalogue.

BEADY I, 42a Blenheim Gardens, London NW2 4NS.
Tel: 081-452 9227

BEE BEE WOOLS

Stand 83a

We specialise in the best quality **Yorkshire spun mohairs** and fancy knitting yarns using only the finest materials. Made for both hand and machine knitters, they are sheer luxury at a price you can afford. We have an excellent mail order service and we can supply amounts as small as 25gm if needed to complete garments.

BEE BEE WOOLS, Fieldside, Filey Road, Flixton, Scarborough YO11 3UD.
Tel: 0723 891881

Busy Bee BASICS

Stand 30a

Machine knitters' favourite pattern books have come to Esher at last! We have 30 pattern books featuring the latest fashions and designs – including Garter Carriage Classics Vols 1 & 2 – and **NEW AT ESHER** we will also be releasing our latest exclusive collection. See all the garments displayed on our stand!

BUSY BEE BASICS, Brooklyn, Ruthin Road, Bwlchgwyn, Wrexham, Clwyd LL11 5UT

CULAR

THE BUTTON LADY

Leeds – Stand C4

As well as specialising in buttons made from natural materials including shell, horn, bone china, wood and glass,The Button Lady has all supplies for hand knitters – yarn bobbins, pompon makers, circular needles and much, much more including knitters' tea towels. Craft books are stocked including the very popular **Jean Greenhowe** toy patterns. She also has spinning wheels and supplies and will spin dog, cat and sheep fibres to order.

THE BUTTON LADY, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX Tel: 021-329 3234

CARL BOYD
DESIGNS

Stand 69

This is the first showing at this venue of Carl's fourth collection. There are eight designs in single leaflet form, retailing at 95p each, or the collection of eight for £6.00. This year, three of the designs will be available in kit form. Also at the show will be his, now famous, **Cut & Sew Template,** still retailing at just £4.95.

CARL BOYD DESIGNS, 1 Coulsons Place, Penzance, Cornwall TR18 4DY. Tel: 0736 62538

Elaine Cater & Caroline Nelson

Stand 68a

Caroline and Elaine look forward to meeting you at Stand 68a. We have two new books: **Simply Slip Stitch** and **Simply Garter Stitch** (handbooks for these techniques). Come and see our complete range of books and patterns, as well as our latest collection of garment designs.

ELAINE CATER and **CAROLINE NELSON,** Knitwear Designers, 29 St Leonards Road, London SW14 7LY.

PAT COOK DESIGNS
Hedgerows, North St.
Barmby on the Marsh, Nr. Goole,
Nth. Humberside DN14 7HL.

Stand 123

A must for Passap/Pfaff knitters – more beautiful designs for Duo 80 and E6000 from Pat Cook on Stand 123.

We are also announcing our very own yarn – **'Harmony'** which is available in kits or on cones from **Direct Knitting** on neighbouring Stand 122.

Call in for a chat – you will be most welcome.

PAT COOK DESIGNS, Hedgerows, North Street, Barmby on the Marsh, Nr Goole, North Humberside DN14 7HL.

THE 9th Knitting
NEEDLECRAFT & DESIGN
EXHIBITION
SANDOWN PARK
EXHIBITION CENTRE

THE KNITTING, NEEDLECRAFT & DESIGN EXHIBITION

This eagerly awaited annual event takes place for the ninth year at Sandown Park, Esher, from 20th-23rd January. The popularity of this show ensures a wide range of exhibitors eager to demonstrate their latest products and established favourites and visitors will find many bargains and special 'Show' prices available. Now is the time to compare products and buy that item you have been planning for, but don't be surprised to find yourself tempted and carrying home an awful lot more!

With so much to see, check the timetable of the day's events in your Show Guide to plan the workshops and lectures you would like to attend and don't forget the Fashion Shows which will give you an excellent preview of what is new and on which stand to find it. As at all the Nationwide exhibitions, the fashion shows, lectures and demonstrations are all free, as is entry to various draws and competitions. Tickets for the event cost £4.00 for Thursday or Friday and £5.00 for Saturday or Sunday (£1.00 less for pensioners). The exhibition is open from 10.00am-6.00pm each day and on-site parking is also free.

EXHIBITORS & STAND NUMBERS

AK Yarns	94
Anna Lamour	55b
Anne Durkan	36
Anne Kent	72
Appliglue	223
Artika Designs	45
Ashill Dyed Yarns	121
B & B Discounts	15
Barbara Faulkner Knitwear	92
Barr, Barr & Foo	126
Beady I	224
Bee Bee Wools	83a
Black Sheep Wools Ltd	102
British Mohair Spinners	74
BSK	110
Busy Bee Basics	30a
Button Lady	40
Carl Boyd	69
Central Promotions	216
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Cochenille Computer Products	109
Colinette Yarns	56
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Coot Crafts	225a
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Everything Angora	55a
Fashion Magic	202
Fashion Theatre Co	228b
Finishing Touch	82b
Flokati Rug Co Ltd	20

THE SPRING SPECTACULAR

3K Knitting & Needlecraft EXHIBITIONS FOR 1994

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SANDOWN PARK EXHIBITION CENTRE

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	Th/Fr	*Sat/Sun*
Adults	£4.00	£5.00
OAP's	£2.50	£3.50

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Adults	**£3.50**	**£4.50**
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ESHER SURREY 20th-23rd JANUARY OPEN 10 to 6

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KNITTING & NEEDLECRAFT EXHIBITION

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• BARGAINS • DESIGNER KNITWEAR • LECTURES •

Spring SPECTA

DESIGNAKNIT
Computer Aided Knitwear Design

Stand 32

Come to see the program everyone's talking about. Already with more features and cable links to more machines than everything else around, **DesignaKnit** has great plans for where it's taking computer knitting next. Put your questions to computer knitting experts Angela Gordon and Janet Francis, or program writer, Matthew Bragg.

DESIGNAKNIT, Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH. Tel: 0691 828556 Fax: 0691 828195

Forsell

T Forsell **Stand 64**

The full range of Forsell Yarns will be on the stand.

New this season – a range of 1-ply **Botany** in 25 shades and **Rutland Tweed,** a fine 4-ply, in 9 shades.

Also, exciting new colours in Naturell, 4-ply Superwash, Pot Pourri and Shamal.

Don't miss visiting this stand to purchase the latest in high quality yarns.

T. FORSELL & SON LTD, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0533 786281 Fax: 0533 773320

HAGUE LINKING MACHINES

Leeds – Stand C6/Sandown Park – Stands 2, 4

Britain's best-selling linking machines, Model D280H hand operated and Model D280E electric will be on display with a range of accessories plus videos, twisting yarn stacks, curved pick-up tools, long stem brushes and more. We will also be showing the recently launched machine knitter's **'Tidy Tray'** which has two hinged book rests, two cone holders and several partitions especially designed to fit your tools and other 'bits and bobs'.

B. Hague & Co Ltd have been manufacturing linking machines and accessories for over 132 years and the members of our staff attending this exhibition will be pleased to meet you and discuss your requirements.

'BUY BRITISH, BUY HAGUE'

B. HAGUE & CO LTD, 45 Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031 Fax: 0602 872900

The IRON SHOE

Stand 215a

Demonstrations of two products of particular interest. The **Iron Shoe** for all steam and dry irons can be used directly on all types of fabrics without causing shine or scorching. The **Snip 'n' Stick** metallised ironing board cover is guaranteed not to move during ironing. No draw strings, no elastic, it sticks to your existing cover.

JOHN PROMOTIONS, 18 Parkside Avenue, Winlaton, Tyne & Wear NE21 5RQ.

JACPACS 'JAC-CARD'

Stand 97

The Jacpacs stand is right beside the Fashion Show. Come and see the **Jac-card** being used on the stand and find out how to knit double Jacquard without using a colour changer. Many designs are available for two, three and four colours-in-a-row. All on show on Stand 97. Demonstration all day long – come and have a go yourself!

JACPACS, 19 South Road, Portishead, Bristol BS20 9DU. Tel: 0275 842677 Fax: 0275 842677

JONES Tones Bramwell

Stands 73, 74a, 75a

Jones Tones stretch fabric paints are available in 58 colours and can be mixed, diluted to create fabric dyes, or used as adhesive to set stone, glitter and so on with no heat setting required, suiting even delicates, stretching enough even for Lycra.

Metal foil in 12 colours, matching buttons plus iron-on transfers complement the range.

F. W. BRAMWELL & CO LTD, Unit 5, Metcalfe Drive, Altham, Accrington BB5 5TU. Tel: 0282 779811 Fax: 0282 779860

KEYTO MARKETING LTD

Stand 57

Our recent move to new premises has given us an opportunity to review our range of knitting and sewing cabinets. The knitting cabinet known as the **'Kneat Knitter'** has proved too popular to change, but the choice of sewing machine cabinets has been improved in both quality and range and complemented with the addition of a matching ironing cabinet. The range can be seen on our stand.

KEYTO MARKETING LTD, PO Box 200, Bolton BL5 2JJ. Tel: 0942 888881/2 Fax: 0942 888883

KNITCRAFT
KNITTING MACHINES LTD
yarn & Knitmaster spares specialist

Stands 73, 74a, 75a

Welcome to our stands featuring: **Silver Reed** knitting machines, accessories and parts; **Knitmaster** and **Empisal** parts; **Bramwell Yarns**; **Jones Tones** paints and glitters; **Denys Brunton Yarns**; **Yeoman Yarns**; **DesignaKnit** plus lots of patterns and books. We have a huge stand but we can't bring everything, so please 'phone us if you want us to bring a special part or something not listed here.

KNITCRAFT KNITTING MACHINES LTD, 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL Tel: 0895 441368/447854 Fax: 0895 449717

EXCLUSIVE ITALIAN
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New for 94:

CARINO – a SILK/WOOL blend of exceptional high quality, available in ten latest fashion colours

Nina A. Miklin

Sandown Park – Stand 84

P.O. Box 1720, London W9 1TT Tel/Fax: 071 286 1532

CULAR

Ridgeway Yarns

Stand 108

Looking for a bargain? Ridgeway Yarns on Stand 108 is a must! All their **top quality lines** at really **low prices.** 2/30 Acrylic at 10p per oz. Wools, Cottons, Fancies, at 10p per oz. Mohairs, 2/30 repeatable at 15p per oz. A wonderful range of kits, ready-to-knit from £4.99. Packs of wools, acrylics and so on from £1.00. A stand not to be missed.

RIDGEWAY YARNS, 5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ. Tel: 0858 880394

TYSON

SEWING MACHINES LIMITED

Stands 60, 61, 64

Tyson's are one of the oldest specialists in knitting, sewing and overlocking machines, linkers, cabinets, steam presses, yarns and so on with the largest range available in the UK.Visit Stand 64 for demonstrations of **Toyota** machines and accessories and the latest range of high quality **Forsell** yarns. Visit Stand 61 for demonstrations of Swiss Elna sewing machines and sewing machines by **Frister+Rossmann** and **Riccar**. Visit Stand 60 for demonstrations of the latest **Singer** electronic knitting machines, also sewing machines, overlockers and steam presses.

TYSON KNITTING & SEWING MACHINE CENTRES, 40 High Street, Hounslow, Middlesex. Tel: 081-570 6790
60 Fife Road, Kingston upon Thames, Surrey Tel: 081-546 8029
4 High Street, Southall, Middlesex Tel: 081-574 1587

UPPINGHAM YARNS

Stand 18

Uppingham Yarns is known for its **industrial yarns** at a fraction of normal costs through its purchasing on contract direct from spinners and from surplus supplies in industry. Uppingham Yarns has its own processing factory and laboratory to ensure the fibre quality.

Yarns in many counts from silks to acrylics are carried and the firm is always glad to try to match any samples of unusual yarns not easily obtainable elsewhere.

UPPINGHAM YARNS LTD, North Street East, Uppingham, Leicestershire LE15 9QL.

Woolley Soft Ware

Leeds Stand – B19/Sandown Park – Stand 21a

Woolley Soft Ware is the company that invented the Woolley Weights. We will be delighted to meet any **Singer/Superba** knitters at our stand. We stock a wide range of accessories and new products only available from WSW. Free help and advice from our friendly team. See our new WSW edition.

WOOLLEY SOFT WARE, PO Box 524, Barton-Le-Clay, Bedford MK45 4YZ.

Worth Fibres

Stands 10, 11, 55

Worth Fibres are back with their good value 450gram DK and the **White Rose** range of Arans, including the new spot-dyed Tweed Aran which sold out in the first two days of last year's exhibitions. These regular lines, along with the **clearance wools,** make this stand a must to visit.

WORTH FIBRES, Unit 18, Kingston Mill, Cobden Street, Salford M6 6NH. Tel: 061-736 4079 Fax: 061-736 3523

Forge Craft	96
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Worth Fibres	10, 11, 55
Yarn Market	18
Yarns	98

3

3 SNOWMAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 double knitting machines with intarsia facility.

MATERIALS

Any Double Knitting yarn. (Yarn Guide No. 15.)
4 [5, 5, 6, 8, 10, 11] x 50g balls in Background Colour (MC).
1 x 50g ball in Black, White, Orange, Brown.
Pair of 3 mm knitting needles.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest 56 [61, 66, 71, 76-82, 87-92, 97-102] cm, 22 [24, 26, 28, 30-32, 34-36, 38-40] in.
Actual size 65 [68, 73, 78, 93, 103, 113] cm, 25½ [27, 29, 31, 36½, 40½, 44½] in.
Length to shoulder 38.5 [46, 46, 47.5, 60, 62.5, 65] cm, 15 [18, 18, 19, 23½, 24½, 25½] in.
Sleeve seam 25 [30.5, 33, 38, 45.5, 48, 48] cm, 10 [12, 13, 15, 18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.
1st Size
Work rows 6 to 105 inclusive in intarsia pattern, then cont in MC.
2nd to 7th Sizes
Work 110 rows in intarsia pattern, then cont in MC.

BACK

Push 80 [84, 90, 96, 114, 126, 138] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 116 [132, 132, 136, 168, 176, 184] rows.
SHAPE SHOULDERS
Cast off 8 [9, 9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [8, 10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [32, 34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *.
1st SIZE
Cont in intarsia from chart (rows 6 to 105 inclusive).
2nd, 3rd, 4th, 5th, 6th AND 7th SIZES
Using MC, K [2, 2, 4, 24, 24, 28] rows. Cont in intarsia from chart over centre 80 Ns.
ALL SIZES
K 100 [114, 114, 112, 120, 124, 128] rows. RC shows 100 [116, 116, 116, 144, 144, 156].
SHAPE NECK
Push 50 [52, 56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 24 [26, 28, 30, 38, 42, 47] sts rem. K 9 [9, 9, 12, 15, 19, 18] rows.
SHAPE SHOULDER
Cast off 8 [9, 9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [8, 10, 10, 14, 14, 15] sts. With carriage at right, push 20 [20, 22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [52, 52, 58, 62, 72, 78] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 68 [56, 66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 72 [78, 84, 90, 108, 114, 120] sts. K 5 [9, 9, 17, 9, 13, 13] rows. RC shows 72 [82, 90, 106, 122, 130, 130]. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 80 [84, 90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 9, 9, 13, 13, 13] sts evenly. 71 [75, 81, 87, 101, 113, 125] sts.
1st Rib Row: P 1, * K 1, P 1; rep from * to end.
2nd Rib Row: K 1, * P 1, K 1; rep from * to end.
Rep these 2 rows until welt measures 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 1 [2, 2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 40 [52, 52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 5 [7, 7, 9, 9, 9, 9] sts evenly. 35 [45, 45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 1 [2, 2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 19, 23, 27, 31, 31] sts down left side of front neck, 20 [20, 22, 22, 22, 26, 26] sts across front neck, 19 [19, 19, 23, 27, 31, 31] sts up right side of front neck and 32 [32, 34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [89, 93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 2, 3, 3, 3] in. Cast off loosely in rib.

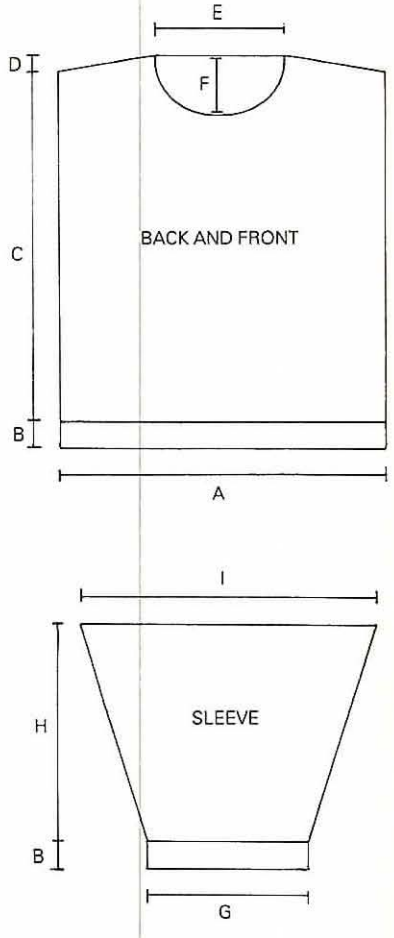
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron or according to instructions on ball band.

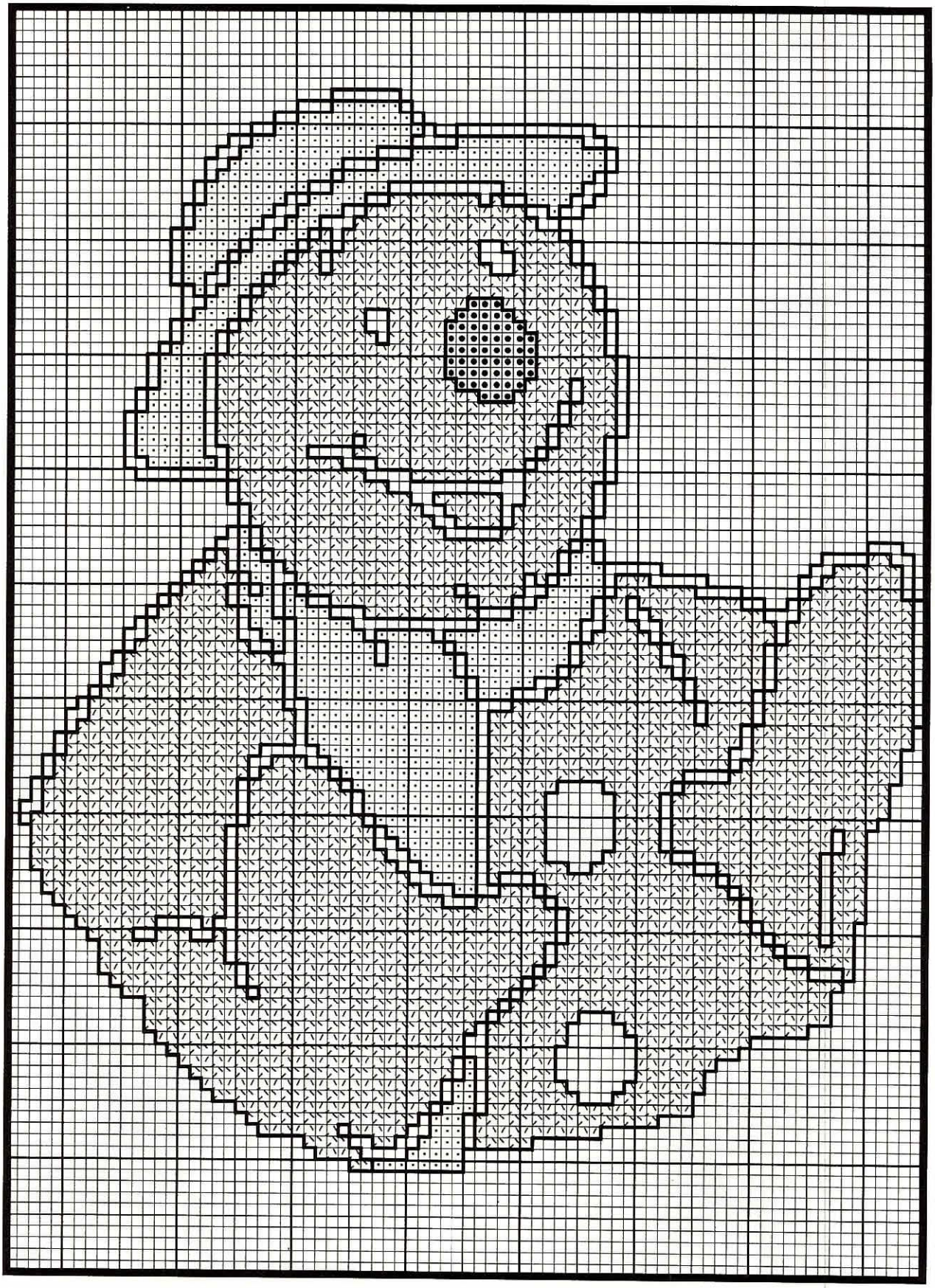
MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

28►



A = 33 [35, 37.5, 40, 47.5, 52.5, 57.5] cm
B = 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm
C = 36 [41, 41, 42.5, 52.5, 55, 57.5] cm
D = 1.5 cm
E = 13 [13, 14, 15, 15.5, 17.5, 18] cm
F = 6 [6, 6, 7.5, 8.5, 10, 10] cm
G = 16.5 [21.5, 21.5, 24, 25.5, 30, 32.5] cm
H = 22.5 [25.5, 28, 33, 38, 40.5, 40.5] cm
I = 30 [32.5, 35, 37.5, 45, 47.5, 50] cm



KEY MC Black White Orange

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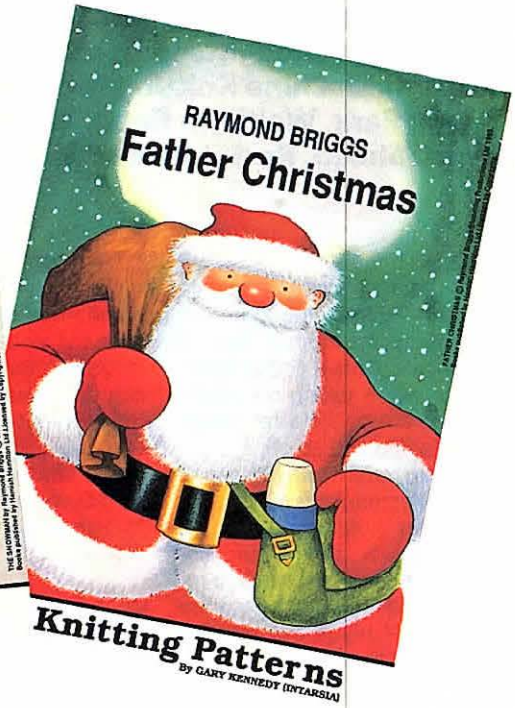

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DEAR ANNE...

Don't keep you ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
I am writing to pass on this tip which I have thought out regarding the garter bar; a technique I have found most useful when taking off stitches that are on hold for shoulder shaping and so on.

If you push one of those plastic 'spines' (used to bind pages or hold the top of a poster) over the garter bar after removing the stitches for the shoulder or whatever, then the 'spine' holds the stitches safely on the bar.

I would also suggest using more than one 'spine' (also sometimes called a 'slider') if you are covering the whole length of the machine – you can buy them, often in pairs, from almost any good stationers.

Yours sincerely,
Mrs O. Yorath
Margate, Kent.

Dear Anne,
Regarding Question Time with Pat Coulston on the double-ended bodkin: My husband cut two pieces of plywood approximately 9x8 inches – one piece he used as a base. He then cut four small blocks of wood and glued these to each corner. In the second piece of plywood he cut holes so that I could use some empty washing-up liquid containers, cut to size as required: The first I use for scissors and pen, the second for holding latch-up tool and ribber hook, the third is for transfer tools and the fourth holds the double-ended bodkin and tapestry needles for sewing up.

This second, holed, piece was glued on top of the small blocks and the result now sits at hand on knitting machine table.

I also bought a small vegetable rack and keep it beside me with tape, weights, can of oil and so on, which is always at hand along with my nylon cords wound on empty sewing reels standing in an empty ice cream container.

I find this all cuts out a lot of wasted time searching, especially if time is limited.

Yours sincerely,
Mrs A. Gordon
Strichen, Fraserburgh.

Dear Anne,
In the September '93 issue of *MKM* there is an article by Joan Lafferty on Tension Pieces, a subject dear (?) to many a knitter. The article put me in mind of my mother!

For years she knitted by hand with never a tension piece – she told me they were unnecessary. However, in later life we went on a machine knitting course together and the tutor's first instruction was that we should all knit a tension piece. I made the standard 60 stitches by 60

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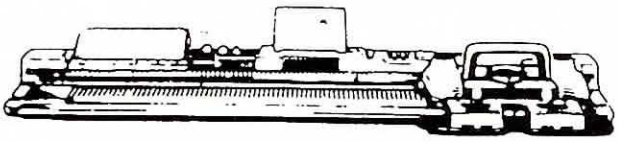

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★ STAR LETTER ★

Dear Anne,
I just had to write and relate my experience in trying to buy Pam Turbett's book *Knit Cut and Sew* as a birthday gift for my sister.

First of all I tried two large London bookshops. In the first the assistant told me to try Sewing 'as it has sew in the title'. When I still couldn't find it, he said he had never heard of it and therefore couldn't help!

The second shop (next door) was very helpful – even though I was in the History section when I asked. They did not have it in stock but could order it. As we were coming home that day I declined the assistant's offer.

Today, I went into my local W. H. Smith. Yes they would be able to order it for me, but first they would check the details. As the assistant finished checking she had a very large grin on her face – it wasn't listed under knitting or sewing but under MEDICAL! My mind then started seeing little pictures of doctors knitting their patients before cutting and sewing them up.

It made my day, especially as the reason for going to London involved a very painful cortisone injection in my right hand – no knitting for a few days.

I hope you enjoy this letter and that Pam realises her new potential.
Yours sincerely,
Sandie Gillbanks
Blackpool.

I know there are those who think machine knitters are crazy but listing our reference books in the medical section is going a bit far! However they say laughter is the best medicine so thank you for this 'prescription' Sandie. In return we are awarding your letter this month's star, so you will receive £5 and a year's subscription to Machine Knitting Monthly.

rows on my Brother and Mum beavered away on her Singer. Very soon afterwards Mum came to my side and said 'Will this be alright?' In her hand she held a piece of knitting which was one inch square! She has now sold the Singer and does hand-knit items for jumble sales and bazaars and the size is always right!
Yours sincerely,
Mrs V. J. Hams
Huntingdon,
Cambridgeshire.

A lovely story, Mrs Hams, but as your mother's hand-knitting is so successful without a tension piece, would she have been the exception that proves the rule if she had done the same with her Singer?

Dear Anne,
I would like to pass on to other readers a tip which I hope will prevent an expensive accident such as happened to me.

A few weeks ago the cast-on end of my wool got caught up in my Deco; it caused £40 worth of damage. To make sure this doesn't happen again I put a spring clothes peg on the end of the wool. It is just heavy enough to keep it out of the way.
Yours sincerely,
Mrs Pat Wilson
Scunthorpe,
South Humberside.

Dear Anne,
I thought other knitters would appreciate my tip.

My machine is a Toyota 901. Pattern 8 in your July '93 issue gives this stitch pattern: Knit 8 rows. Push alt Ns to HP, knit 2 rows. Push Ns from HP to UWP. These 10 rows form pattern.

I found this very frustrating because, when pushing needles to UWP, I kept dropping stitches. So I worked out what I thought was an easier pattern and it looks just the same when done.

Punchcard 2 from the Toyota set. Knit 8 rows then lock the card on row 1 and leave it locked on at all times. With carriage at right, push card levers up, knit 1 row. Put on to tuck ◁ ▷. Knit one row. Put lever and tuck back to plain. These 10 rows form pattern. Repeat them to end.
Yours sincerely,
Alice Baxendale
Farnworth, Bolton.

Dear Anne,
I had to write to thank Pat Coulston for her Question Time articles. The one I was very interested in recently was in the October '93 issue with the tip on cut-and-sew fronts for cardigans. What a good way of doing it.

I've found it certainly makes things easier and the two front patterns match perfectly. It also cuts down on knitting time and could be used on plain knitting too. I'll be taking the magazine along to our next knitting club meeting.

Please thank Diane Bennett too for her interesting article on Brother accessories, I'm fortunate enough to have these, although I'm still learning to use the intarsia carriage.
Yours sincerely,
Louise Brotherston
Deal, Kent.

Glad to hear you're finding our tips helpful Louise – we rely on our experts to have all the answers.

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D4

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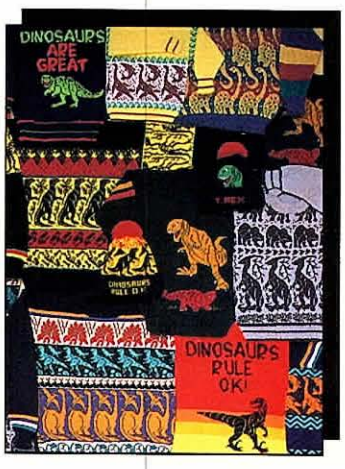

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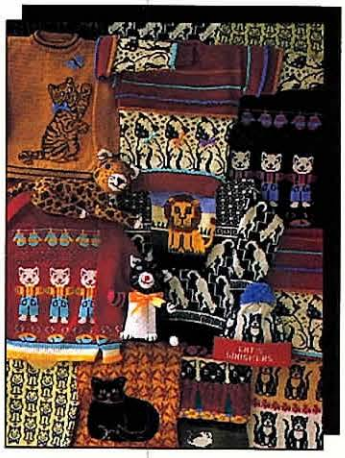

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Wendy adds bobbles, buttons and bows to her unique designs to produce some delightful crafty cats, cute kittens, appliquéd moggies and cuddly toys. This book has a great selection for those who want to look like the 'cat's whiskers' in their colourful knitted garments. (Patterns for garments not included, see sweater book below).

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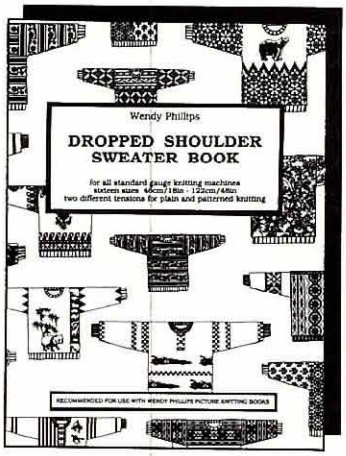

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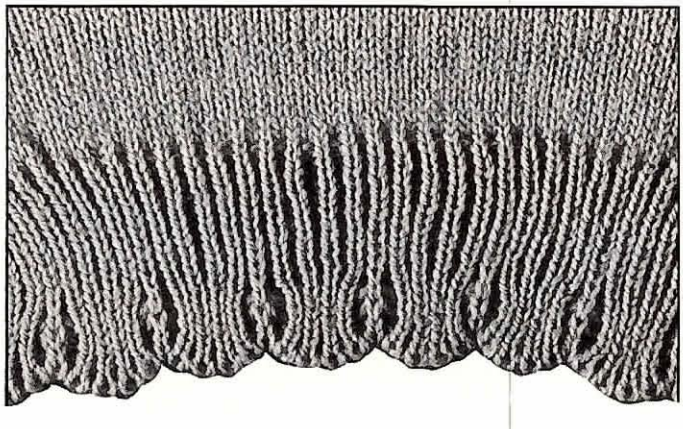
SILVER SCENE

DOUBLE BED SCALLOPS

Last month I wrote about scalloped hems knitted on the single bed and, afterwards, I thought, 'Why not try them on the double bed?' So I did and they worked.

Liz Norton

SAMPLE 1



All the samples are based on a 1x1 rib knitted in a medium yarn, but you could also knit them in a fine yarn using a full needle rib arrangement. Samples 1, 2 and 3 are knitted by tucking selected needles while knitting the rib and sample 4 by transferring stitches sideways.

I've written the knitting instructions out as tables. In all cases, the patterning takes place on only one of the needlebeds. Because you're knitting on two beds, the resulting fabric has a right side and a wrong side.

For my samples I patterned on the main bed. After finishing the welt and transferring all the stitches to the main bed, the right side of the welt was on the same side of the fabric as the plain side of the following stocking stitch.

If the right side of the main fabric is to be the purl side, then the patterning, while knitting the welt, should be carried out on the ribber.

Samples 1, 2 and 3 are based on moving needles to holding position at intervals across the bed and holding them while knitting six or four rows. I found that the needles at the edges, those outside the outermost holding needles, tended to knit incorrectly. This was cured by using a wire hanger with a small ribber weight at each edge.

You also need to watch the needles either side of the holding needles to make sure they knit correctly, especially on the row on which the holding needles are knitted back. Sample 2 was particularly difficult, so I reduced the number of rows tucked to make it easier.

After knitting sample 1, I wondered if it could be improved by knitting two tuck stitches side by side. I tried holding two adjacent needles, one on the main bed and one on the ribber, but the result just looked messy. While I was still pondering this, I paid a visit to the garden centre (I'm writing this in August). While standing in the queue clutching my plants, I noticed that the lady in front of me was wearing an industrially-knitted top which had a scalloped double bed edging around the neck. Moreover, it had two tuck stitches side by side. As I (discreetly) looked at it, I realised that the tucks were knitted on the same bed. So you can say I learnt how to knit sample number 2 at the garden centre! Knitting pairs of tucks has the effect of making the edge more curvy.

For the transfer pattern (sample 4), only the needles in working position on the main bed are shown on the pattern diagram. Transfer the stitches between needles in working position only on the main bed; ignore the non-working needles.

All the welts need pulling into shape and steaming after knitting. The edges can be emphasised, if you wish, by knitting the zig-zag and circular rows in a contrasting colour as in sample number 3.

KNITTING SEQUENCE

All the samples are knitted on a 1x1 needle arrangement, using a medium-ply yarn. Tension settings are for guidance only, adjust them to give the effect you require. The numbers in brackets are for chunky machines.

SAMPLE 1

1. Knit zig-zag row and 3 circular rows (1½ circles) at tension 0 (T.R).
2. Knit 1 row 1x1 rib at tension 2.
3. Bring every 5th (4th) needle on the main bed to holding position and set the main carriage to hold.
4. Knit 6 (5) rows at tension 2.
5. Set main carriage holding levers to knit and knit sufficient rows of 1x1 rib at tension 2 to give required depth of welt.

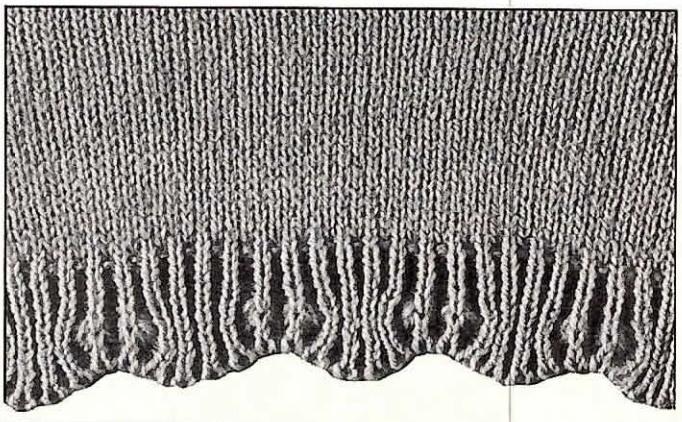
SAMPLE 2

1. Knit zig-zag row and 3 circular rows (1½ circles) at tension 0 (T.R).
2. Knit 1 row 1x1 rib at tension 2.
3. Bring every 5th (4th) and 6th (5th) needle on the main bed to holding position and set the main carriage to hold.
4. Knit 5 (4) rows at tension 2.
5. Set main carriage holding levers to knit and knit sufficient rows of 1x1 rib at tension 2 to give required depth of welt.

SAMPLE 3

1. Knit zig-zag row and 3 circular rows (1½ circles) at tension 0 (T.R) using contrasting yarn.
2. Change to main yarn and knit 1 row at tension 2.
3. Bring every 8th (6th) needle on the main bed to holding position and set the main carriage to hold.
4. Knit 6 (5) rows at tension 2.
5. Set main carriage holding levers to knit and knit 1 row at tension 2.
6. Repeat steps 3, 4 and 5 twice more.
7. Transfer stitches to main bed and continue knitting.

SAMPLE 2



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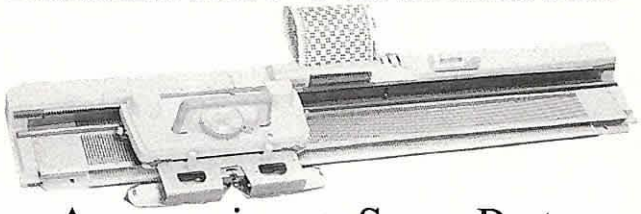

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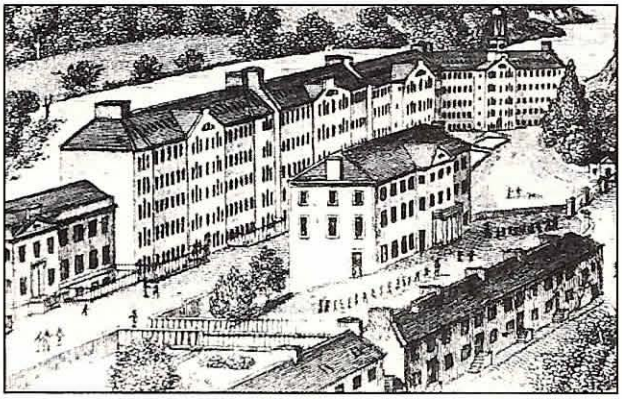

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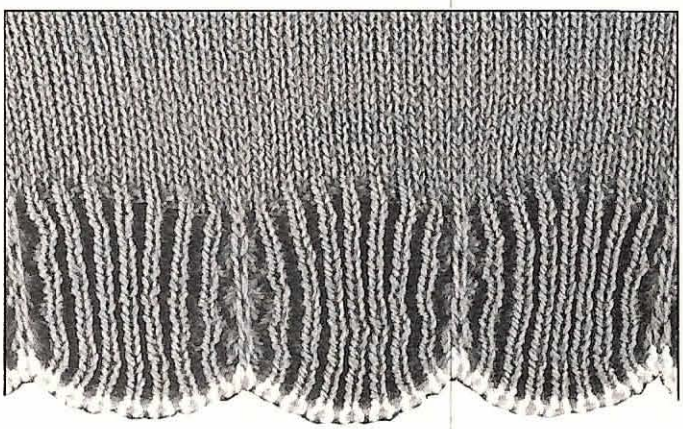
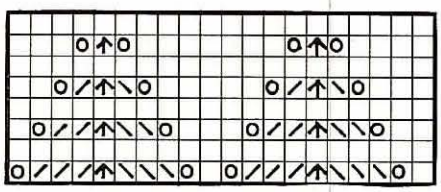
SAMPLE 3



SAMPLE 4

1. Knit zig-zag row and 3 circular rows (1½ circles) at tension 0 (T.R).
2. Knit 3 (2) rows 1x1 rib at tension 2 on the main bed and 3 on the ribber.
3. Knit 1 repeat (8 rows) of lace pattern, transferring stitches by hand, on the main bed only.
4. Transfer stitches to main bed and continue knitting.

DIAGRAM FOR HAND TOOLING LACE PATTERN (SAMPLE 4)
Transfer stitches on one bed only.
The diagram refers to needles in working position only.
The pattern is 8 rows long; last row is blank.
The transfer rows are also knitted. So transfer stitches then knit two rows.



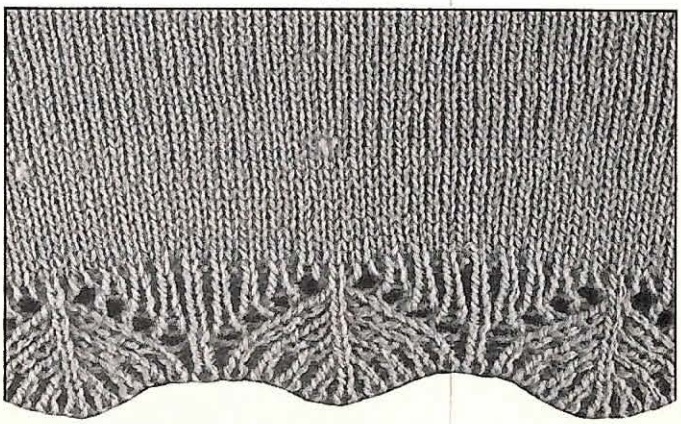
= *Needle with 3 stitches.*

= *Stitch sloping to left.*

= *Stitch sloping to right.*

= *Empty needle.*

SAMPLE 4



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KNITTING THREE-COLOUR FABRICS

Last month, Diane explained how to design stitch patterns for knitting as three-colour-in-a-row fabrics. Now she explains how to knit the fabrics and explores some of the variations.

Diane Bennett

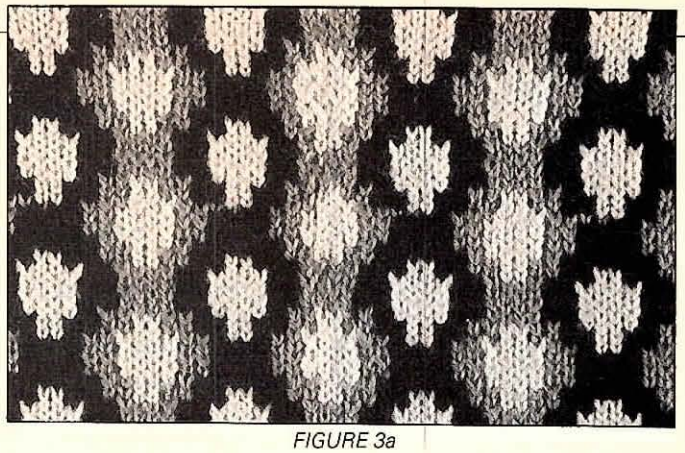


FIGURE 3a

A major revolution in the development of the domestic knitting machine was the development of a feeder that knits two colours into one row. The first machines with this facility are now more than twenty years old – but it is still not possible to knit three colours into a row automatically.

To knit three colours in one row, the slip or PART setting is used. On the first row of a sequence, only the needles to be knitted with colour 1 are selected, to be followed by rows which select only colours 2 and 3. This is the reason why the chosen colour pattern must be separated as described in the last issue before trying to knit the fabric.

For ease of knitting, colour changes usually occur every two rows. Doubling the length of the design makes this possible. Each colour will then be knitted for two rows and after six movements of the carriage, two rows of knitting are completed.

USING A COLOUR CHANGER

Although three-colour fabrics can be knitted while changing colour manually, this is tedious. Using a double or single bed colour changer makes the fabrics much quicker and easier to knit.

Either a single or double bed colour changer can be used. Thread the three colours to be used for the design into the tension assembly and yarn holder of the colour changer, making sure that the correct yarns are used as colours 1, 2 and 3. It is helpful to thread waste yarn into the remaining holder, to avoid changing to an empty holder, which can be disastrous.

The colour changer is located on the left side of the needlebed, so the fabric is knitted like this:-

1. Knit the pre-select row from right to left, finishing with the carriage on the same side as the colour changer.
2. Press both PART buttons. Check that the punchcard/design is set to double length.
3. Make sure that colour 1 is in the feeder and knit two rows.
4. Change to colour 2, knit two rows.
5. Change to colour 3, knit two rows.
6. Repeat steps 3, 4 and 5 for the length required.

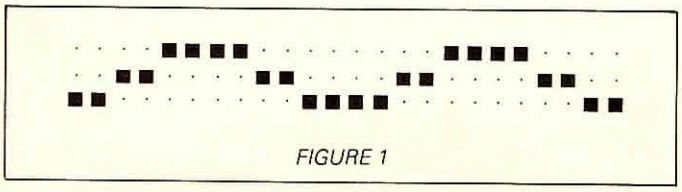


FIGURE 1

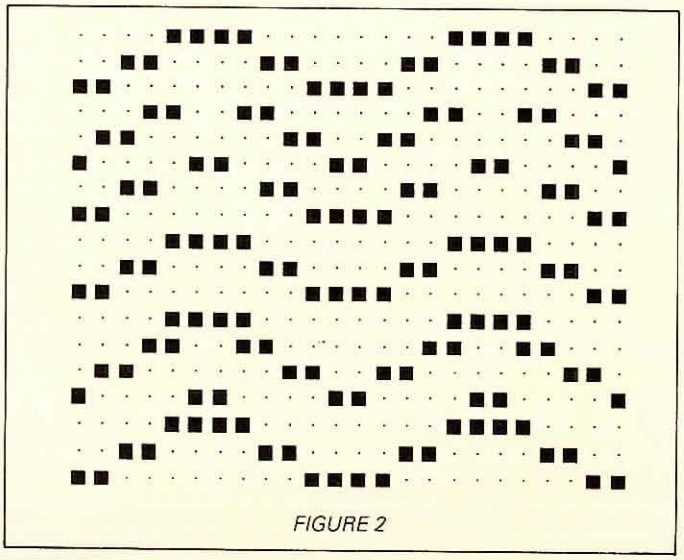


FIGURE 2

SINGLE BED FABRICS

When knitting with a single bed colour changer, a fairly thick yarn such as a four-ply can be used. The reverse side of the knitting will have floats where the colour has been carried across the needles which were not selected in that row.

For example, Figure 1 shows the colour separation for row one of the design used for the samples in this article. On the first and third rows, the yarns will form eight needle floats, because four needles are selected and eight unselected by these rows.

Figure 2 is the complete design for the three-colour pattern used for the examples in this article – for electronic machines use 12 stitches and 18 rows (the design was in the last issue). This design was used to knit Figure 3a, using single bed slip stitch. On the right side, it looks very effective, but what about the purl side?

Figure 3b is the reverse side of the sample, showing the length and quantity of floats. Larger designs will have even longer floats. Even simple designs can have long floats – remember that these are formed behind **both** the other colours used for knitting the design. This type of fabric is not suitable for small children's jumpers and designs with larger floats should be avoided even for adult garments.

When designing for single bed three-colour knitting, the colour changes are easier to follow if each colour is knitted in every row. If one of the three colours is not knitted into one or more rows of the design, the yarn would stand across the row forming a very long float. This row must therefore be omitted when separating the colours. However, this results in a colour change sequence which is not simply two rows colour 1, two rows colour 2, two rows colour 3 throughout the knitting.

DOUBLE BED FABRICS

Three-colour designs can also be knitted on double bed machines, using one bed to pattern and knitting with needles in working position on the other bed. This forms a thicker fabric, but, as with two-colour jacquard, the advantage is that there are no floats on the reverse side of the knitting.

Although other needle settings can be used for three-colour jacquard, full needle rib is the usual setting. All needles on both beds are in working position and this requires

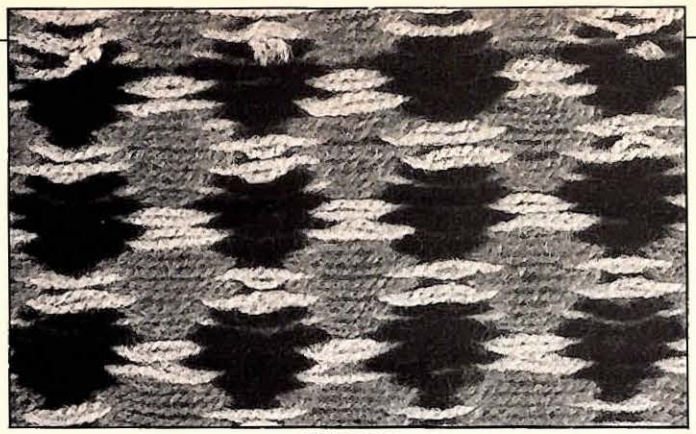


FIGURE 3b

the use of a fine yarn. For standard gauge machines, use three colours of two or three-ply yarn to knit the fabric. The yarn used for the double bed samples in this article is Bramwell Duomagic, a three-ply yarn which is available in a wide range of colours. Many other alternatives are available, including Christiana Yarns' Braemar, which is a fine wool and acrylic mix.

Insert the punchcard or design and set up as described at the beginning of the article. For a sample, cast on full needle rib and knit a few rows before starting to knit the three colour pattern. When knitting a garment, tight 2x2 (sometimes called 2x1) rib is usually used for the welt. After knitting the required number of rows, stop with the carriage at the right. Push all empty needles on both beds to working position. Knit two circular rows at welt tension, increase to main rib tension and knit one rib row, preselecting the needles while knitting this row and finishing at the left, ready to start the pattern.

Owners of electronic machines except the 965 must remember that the colour separation was achieved before knitting the design. The switch to convert pattern for double jacquard should, therefore be **off**. Owners of 965 machines who have entered the pattern using INPUT MODE 2, for three colour patterns, however, should ensure that the MC RIB switch is on.

Read the instructions for starting the pattern carefully. Knitters familiar with knitting double jacquard using two colours will realise that the pattern is not started in the same way, because the preselect row is from right to left, towards the colour changer.

DOUBLE BED VARIATIONS

If three-colour jacquard is knitted as described, with a full needle rib setting, with six movements of the carriage to complete two rows of knitting, dropped stitches or problems may occur. This is because the ribber will knit six complete rows of knitting, producing a very unbalanced fabric. The extra rows on the ribber compared with the main bed can cause stitches not to knit off properly, or even dropped stitches.

If the fabric can be knitted in this way, the reverse side has a very attractive ruched effect, useful for revers on collars and so on. This will only be possible when using fairly fine yarns and it will probably be necessary to experiment with the tension used.

An alternative method is to slip some rows or stitches on the ribber to knit a more balanced fabric. Owners of the KR850 ribber have 'lili' buttons on the ribber carriages which can be used for alternate needle selection. Push in the buttons slightly and turn to the position marked 'lili'. Push both slip levers **up** to the PR position. The ribber will now knit one needle and slip the next needle. While knitting two complete rows on the main bed, three complete rows will be knitted on the ribber – a much more balanced fabric.

To avoid the same needles slipping in both directions, make sure that there is an even number of needles in work on the ribber. Look at the needle protection strip – at one end the needle should be on a red mark and at the other end not on a red mark. If there is an odd number of needles in work on the ribber, transfer one stitch and push the empty needle out of work.

Owners of the earlier KR830 ribber may be able to achieve a similar effect by setting the ribber to slip one way. One lever should be set to PR, which will slip and one to N, which will knit. The ribber will, again, knit three complete rows in every six rows, compared with two rows on the main bed.

Although this method can be used for some stitch patterns and yarn combinations, it is not possible to use it for all fabrics. When knitting the rows on the main bed only, long blocks of unselected needles, where the yarn does not knit, may cause a problem. The yarn may not knit at the beginning of the next block of selected needles, causing dropped stitches. If this happens, try an alternative design with shorter floats.

The sample in Figure 4 shows both types of fabric. The lower part of the sample is knitted with the ribber set for normal knitting, giving the ruched effect on the reverse side. The top part of the sample is knitted with the 'lili' buttons and the more balanced fabric. Notice that, although this effect is achieved by using the ribber, there is a considerable difference in the appearance of the design on the right side of the fabric.

Why not experiment with three colour fabrics? Choose the right colour combination and the effect can be stunning. In the next article, I will be exploring more double bed variations and making some suggestions for unusual ways of using these fabrics.

FIGURE 4 (Purl or reverse side)

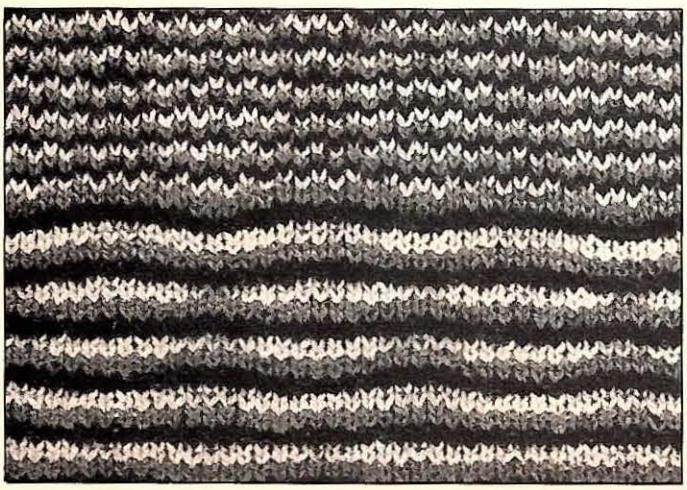
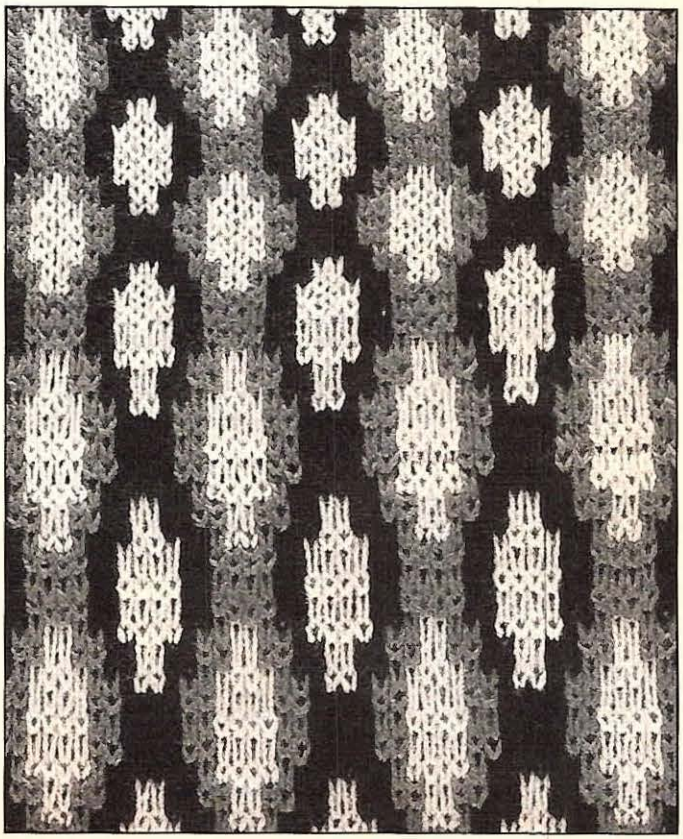


FIGURE 4 (Right side)



A Fran Francis Design

4 NEW TWIST ON CABLES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with ribber and garter carriage. We used a Brother 881.

If you don't have a ribber, use garter carriage and work 1x1 rib.

MATERIALS

Forsell Double Knitting Pure New Wool. (Yarn Guide No. 15.)
2 x 500g cones in Sage (MY).

GARMENT WEIGHT
Finished garment in first side weighs 800g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 114 [124, 134] cm, 45 [49, 53] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 56 cm, 22 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 31 rows to 10 cm, 4 in measured over pattern with garter carriage (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Wind off a small ball of yarn for cables.
Each cable must be worked with a piece of MY by hand, so that the needles are lined up for the garter carriage to knit.
Cables are worked over sets of 6 sts. Cross 3 sts at left in front of 3 sts at right.
CABLE PATTERN
K 1 row. Work cables over Ns 10, 11, 12, 13, 14, 15, 34, 35, 36, 37, 38, 39, 58, 59, 60, 61, 62 and 63 at left and right of centre 0. K 7 rows. Make cables over same Ns as before. K 7 rows. Make cables over same Ns as before. K 31 rows. These 46 rows form pattern.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 156 [170, 184] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 27 rows. Transfer sts for st st. Insert card and lock on first row. Using MT, K 1 row *. Set garter carriage RC to 202. Release card and cont in garter st and cable patt. Using MT, K 202 rows. RC shows 000. Cast off.

SLEEVES

With carriage at right and using MY, cast on 66 sts at centre in 1x1 rib. Work as for back and front from * to *. Set garter carriage RC to 154. Release card and cont in garter st and cable patt. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 140 sts. K 6 rows. RC shows 000. Cast off.

NECKBAND

With carriage at right and using MY, cast on 156 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

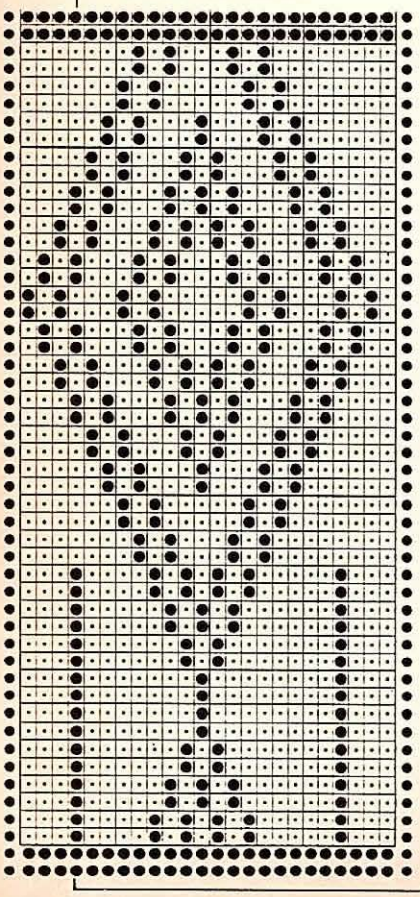
PRESSING

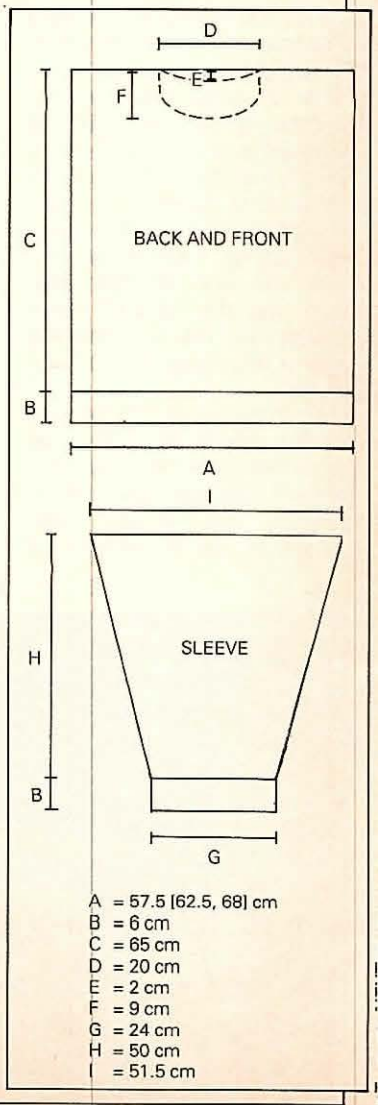
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Make a cut-and-sew neckline using measurements on diagram. Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside.

PUNCHCARD CHART





A = 57.5 [62.5, 68] cm
B = 6 cm
C = 65 cm
D = 20 cm
E = 2 cm
F = 9 cm
G = 24 cm
H = 50 cm
I = 51.5 cm

4

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Janet Cooke

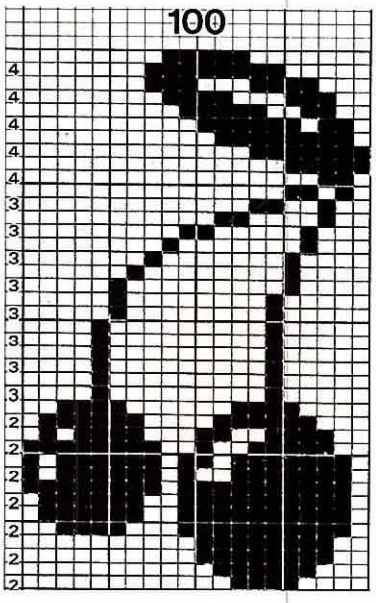
I have recently traded in my 950i for the 965, which I am delighted with, although I know it will take me some time to master its many facets. However, I have made one resolution and that is to come to terms with the programming.

Please, have you an infallible 'fool's' guide to the first needle position? However hard I tried with the 950i and now the 965 I can't get to grips with it and am getting somewhat desperate, especially as I have been shown several times, think I've got it and the next time I dare to try, find I'm wrong. It's so embarrassing, especially when up till now I didn't consider myself thick! I have had some success, but it is very much a 'hit or miss' affair.

If you could bear with me, I will give you some examples; I am sure your expert eye will see where I go wrong – please excuse the sketches, I'm no Picasso!

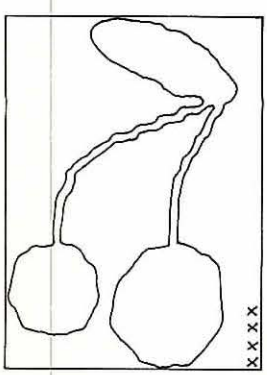
Number of working needles: 44 x 45 = 89 stitches.

PATTERN NO. 100
Cherries – One Programmed
40
1 1 20
1
F.N. Y10, Y10, G10
Single motif knitted correct.

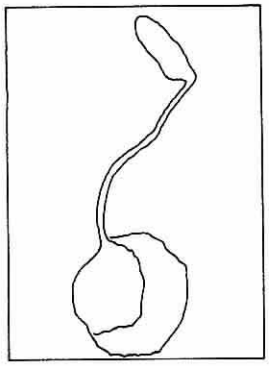


Programmed for three sets of cherries
F.N. Y40, Y40, Y20
F.N. Y10, Y10, G10
F.N. G18, G18, G36
First motif: Correct except for four vertical contrast stitches on their own.

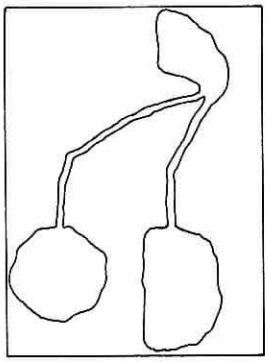
Second motif: Correct



Third motif: small cherry with part large cherry integrated, part of leaf (where did this motif come from?).



Fourth motif: small cherry and half large cherry and half a leaf.



PATTERN NO. 100 WITH ROTATION BUTTON

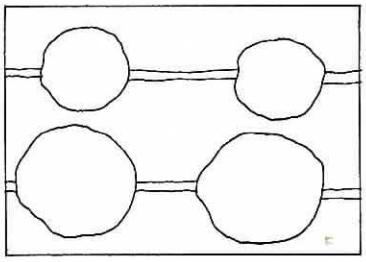
20

1 40

1

F.N. Y20, Y20, G40

Small and large cherries twice on their side without a leaf.



I have a copy of Diane Bennett's User's Guide for 950i and I have ordered both the guide for the 965 and the video. I think one of the problems is that I'm not computer literate.

When your machine asks for a first needle position, it is asking you where you want the first stitch of the pattern to knit. The first needle position of a pattern will always be the first stitch of a pattern grid, that is, stitch one of row one. This never changes. For an example, please refer to Pattern 17 on page 134 in StitchWorld, as illustrated here. This is an all-over pattern, but we will use it as a single motif.

The pattern is 24 stitches wide; if you wish to knit it in the centre of your needlebed, exactly as it looks in the book, the first stitch or first needle position will be Yellow 12.

Because you are knitting it exactly as it is shown, that is, as a diamond, the left end needle position will be the same, Yellow 12 and the right end needle will be Green 12.

If you now decide to knit this pattern again, not as it is shown in the book, the first needle position will be different. We will still knit it in the centre of the needlebed, so the left and right positions will be the same, that is, Yellow 12 and Green 12.

The first needle position will change however. Where do we now want the first stitch (stitch one of row one) to knit? Programme in Green 1 as first needle, Yellow 12 as left end needle and Green 12 as right end needle.

You should now have a cross instead of a diamond.

You have told the machine to place the first stitch of the pattern on Green 1, so it will start the pattern there; you have told it to knit to the right of your needlebed and finish on Green 12, so it will only knit stitches one to 12 of the design on needles Green 1 to Green 12.

But you have not told it to start knitting on the left using the same needle as the first needle position. You have told it to start knitting from Yellow 12 which means that it has picked up the end 12 stitches of the previous repeat, that is, stitches 13 to 24 of the pattern and knitted them on needles Yellow 12 to Yellow 1.

If you look at Figure 2, the whole design is 60 stitches wide, the house and the tree being 30 stitches wide each.

The first needle position will always be the first stitch of the house. To knit the design in the centre of the needlebed, you will programme Yellow 30 as your first needle position. Because you want to knit the design exactly as it is, not changing it in any way, your left end needle position will be Yellow 30 also and your right end needle position will be Green 30.

If we now decide we would like to knit the house with a tree on each side of it, immediately we know, because we are not going to knit it as shown, that the first needle and the left end needle will be different. Remember, that each part of the design is 30 stitches wide, so if we want the house in the centre, it will knit from Yellow 15 to Green 15. Therefore, the first needle position of the whole design will be Yellow 15.

We wish to knit a tree to the left of the house, which means allowing enough needles to pattern to pick up the tree from the previous repeat. The tree is also 30 stitches wide, so count 30 needles to the left of Yellow 15; this will give you a left end needle position of Yellow 45.

The house will finish on the right on Green 15, so to knit another tree to the right, allow 30 more needles, giving you a right end needle position of Green 45.

I hope this makes it a little clearer for you.

In answer to your programming queries in your letter, if you knit a motif entirely on the Yellow or Green, please count the needles carefully.

In your example where you knitted Yellow 40, Yellow 40, Yellow 20, this is actually 21 needles, not the 20 of the pattern. The design should finish on Yellow 21.

Also, Green 18, Green 18, Green 36 will only give you 19 needles so the design is chopped off; your right end needle should be Green 37.

When using your rotation button, you don't need to alter your pattern co-ordinates, so these should have been left as they were previously. However, stitches become rows and vice-versa. So instead of allowing 20 stitches for the design you now need to allow 40 stitches. To programme one motif on its side, you would programme in Yellow 20, Yellow 20, Green 20.

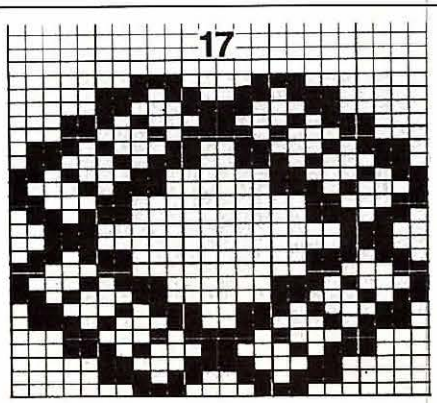
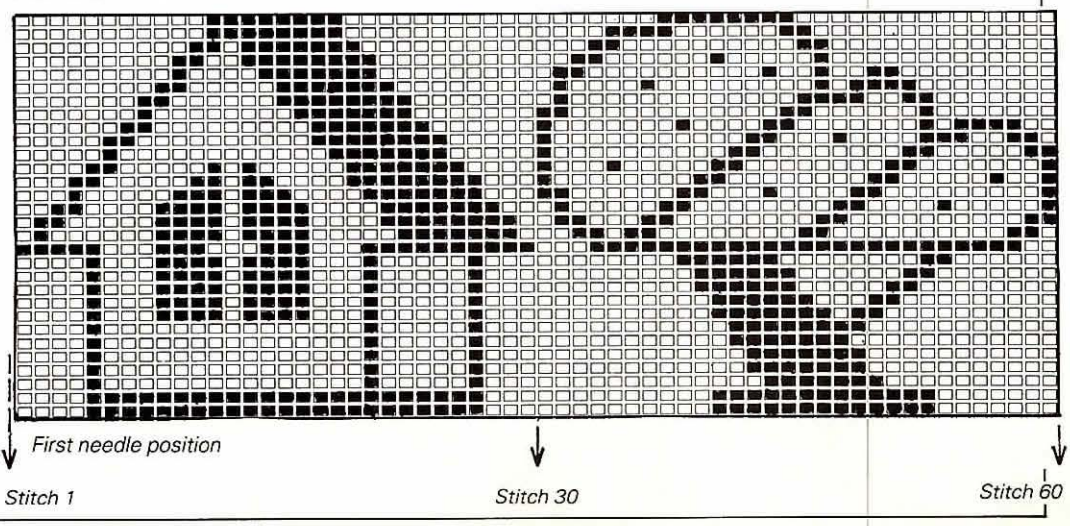


FIGURE 1

FIGURE 2



5 AVOCADO AND CREAM

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport. (Yarn Guide No. 12.)
TUNIC
1 x 500g cone in Basil (MC).
1 x 500g cone in Privet (A).
1 x 500g cone in Cream (B).
LEGGINGS
1 x 500g cone in Cream (B).
Elastic to fit waist.

GARMENT WEIGHT
Finished garments in first size weigh: 535g tunic, 435g leggings.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

TUNIC
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 108 [124] cm, 42½ [49] in.
Length to shoulder 80 [82] cm, 31½ [32½] in.
Sleeve seam 45.5 [48] cm, 18 [19] in.
LEGGINGS
To fit hips 92-97 [102-107] cm, 36-38 [40-42] in.
To fit inside leg 72 [76] cm, 28½ [30] in.
Knitted inside leg seam 78.5 [83] cm, 31 [32½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).
29 stitches (on main bed) and 44 rows to 10 cm, 4 in measured over rib pattern when slightly stretched on MT–3/MT–3 (tension dial approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of tunic.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
RIB PATTERN
NEEDLE ARRANGEMENT

FAIR ISLE PATTERN
K 14 rows MC/A, 4 rows B only (st st), 2 rows A only (st st), 8 rows A/B, 2 rows A only (st st), 4 rows B only (st st), 4 rows A only (st st), 4 rows MC only (st st), 4 rows A only (st st), 2 rows MC only (st st), 4 rows MC/A, 2 rows MC only (st st), 4 rows A only (st st), 2 rows MC only (st st), 4 rows MC/A, 2 rows MC only (st st), 2 rows B only (st st), 16 rows B/A, 2 rows B only (st st), 4 rows MC only (st st), 4 rows A only (st st) and 4 rows B only (st st). These 98 rows form pattern.
Increasing, decreasing and casting off in rib pattern is given for main bed only, sts on ribber should be increased, decreased or cast off as required.
Pushing Ns to HP is given for main bed only, Ns on ribber should be pushed to HP as required.

TUNIC

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 170 [194] Ns on each bed at centre to WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Using A, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 18 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using B, K 4 rows. Release card and cont in Fair Isle patt. K 194 rows. RC shows 198.
SHAPE ARMHOLES
Cast off 9 sts at beg of next 2 rows. 152 [176] sts **. K 90 [96] rows. RC shows 290 [296].
SHAPE SHOULDERS
Cast off 50 [60] sts at beg of next 2 rows. Cast off rem 52 [56] sts.

FRONT

Work as for back to **.
SHAPE NECK
Note patt row on card. Using nylon cord, K 76 [88] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next and every foll 3rd row until 50 [60] sts rem. K 14 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 77 [83] Ns on each bed at centre to WP with extra N at left. Work as for back from * to *. Inc 1 st at right edge. 78 [84] sts. Insert card and lock on first row. Set RC at 000. Using B, K 4 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 148 [162] sts. K 17 [11] rows. RC shows 158 [168]. Place marker at each end. K 12 rows. Cast off.

RIGHT FRONT AND BACK NECKBAND

Join right shoulder seam. Push 136 [144] Ns to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and A, K 1 row. Dec 1 st (2 sts in) at left edge of next and foll 3 alt rows. Using MT+4, K 1 row. Using MT–2, K 1 row. Inc 1 st (2 sts in) at left edge of next and foll 3 alt rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT, K 1 row *. With P side facing, pick up 136 [144] sts across back neck and along right front neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

LEFT FRONT NECKBAND

Push 82 [86] Ns to WP. Work as for right front and back neckband from * to *, reversing shaping by reading left for right and right for left. With P side facing, pick up 82 [86] sts

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5

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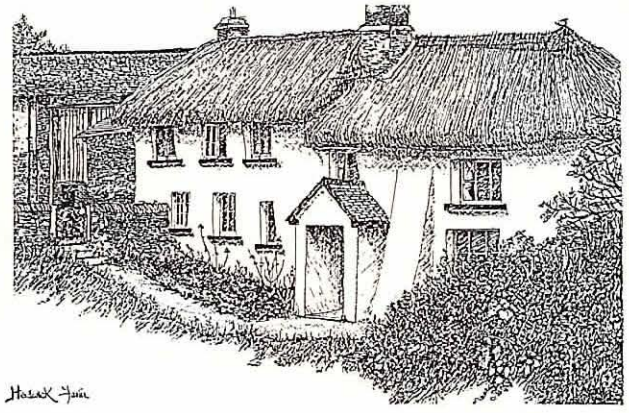

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along left front neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Neatly join front mitre. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.

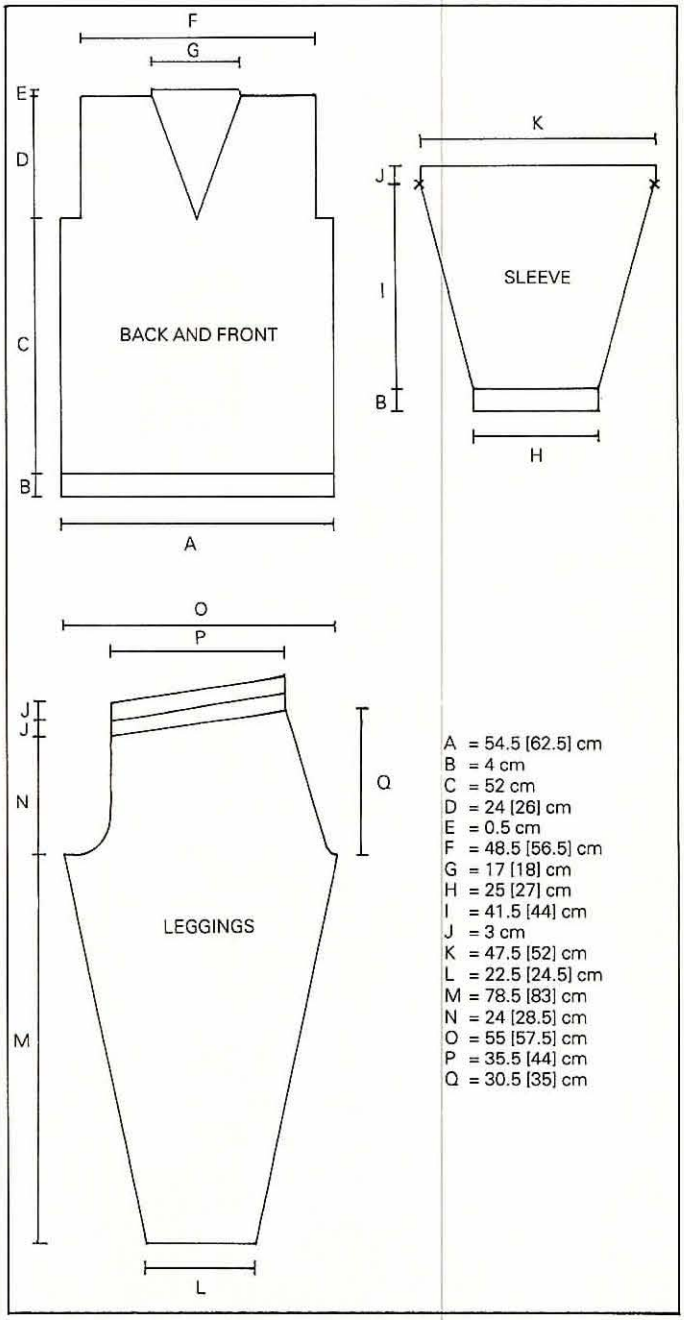
LEGGINGS

LEFT LEG

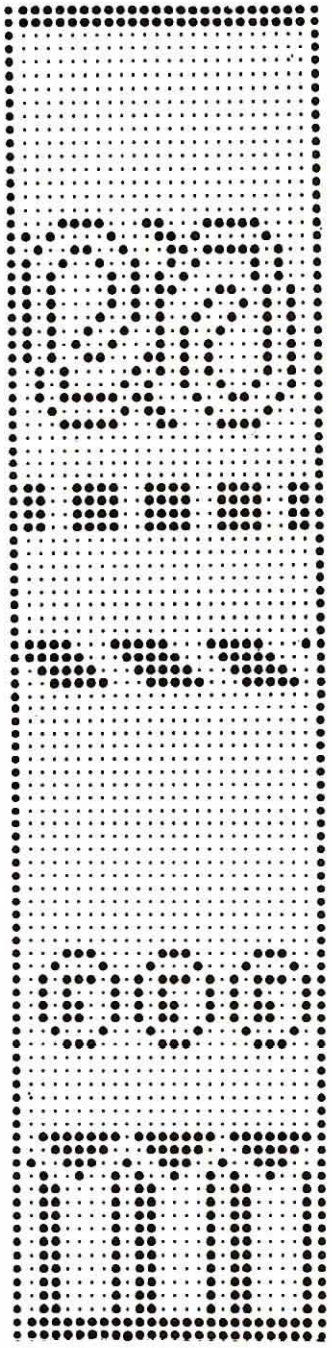
With carriage at right and using B, cast on 66 [72] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Push empty Ns on main bed to WP. Set half pitch lever to H. Pick up sts and place on to empty Ns on main bed. Set RC at 000. Using MT–3/MT–3, K 6 rows. Shape sides by inc 1 st at each end of next and every foll 9th row until there are 122 [130] sts on main bed. K 4 [15] rows. RC shows 254 [274]. Inc 1 st at each end of next and every foll 7th row until there are 134 [142] sts on main bed, then on every foll 5th row until there are 152 [160] sts on main bed, then on every foll alt row until there are 160 [168] sts on main bed. K 3 rows. RC shows 346 [366]. K 1 row extra for right leg *.

** SHAPE CROTCH

Set RC at 000. Cast off 4 [5] sts at beg of next row and 3 [2] sts at beg of foll 4 rows, K 1 row. Cast off 3 [2] sts at beg and dec 1 st at end of next



A = 54.5 [62.5] cm
B = 4 cm
C = 52 cm
D = 24 [26] cm
E = 0.5 cm
F = 48.5 [56.5] cm
G = 17 [18] cm
H = 25 [27] cm
I = 41.5 [44] cm
J = 3 cm
K = 47.5 [52] cm
L = 22.5 [24.5] cm
M = 78.5 [83] cm
N = 24 [28.5] cm
O = 55 [57.5] cm
P = 35.5 [44] cm
Q = 30.5 [35] cm



PUNCHCARD CHART

row, K 1 row. Dec 1 st at each end of next and every foll alt row until 118 [136] sts rem on main bed, K 1 row. RC shows 30 [24]. Dec 1 st at beg of next and every foll alt row until 113 [131] sts rem on main bed. K 7 [13] rows. RC shows 46. Dec 1 st at right edge of next and every foll 7th [15th] row until 104 [128] sts rem on main bed. K 3 [49] rows. RC shows 106 [126].

SHAPE TOP

Push 16 [20] Ns at left to HP, K 2 rows. Push 7 Ns at left to HP on next and foll 3 [10] alt rows, K 1 row. Push 5 Ns at left to HP on next and foll 9 [2] alt rows, K 1 row. 10 [16] Ns rem in WP on main bed. Push Ns at left from HP to UWP. K 2 rows.

WAISTBAND

Set half pitch lever to P. Transfer sts for 1x1 rib. Set RC at 000. Using MT–5/MT–5, K 13 rows. Using MT+2/MT+2, K 1 row. Using MT–5/MT–5, K 12 rows. Using MT+4/MT+4, K 1 row. Cast off **.

RIGHT LEG

Work as for left leg to *, noting alteration in number of rows worked, then from ** to **, reversing shapings by reading left for right and right for left.

MAKING UP

Join inside leg and back and front seams. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic and join ends. Close opening.

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PICTURE KNITTING

WINTER LANDSCAPE

A hungry fox stands in a snow-covered field watching for the slightest movement. The rabbits have seen him and remain hidden in the bracken.

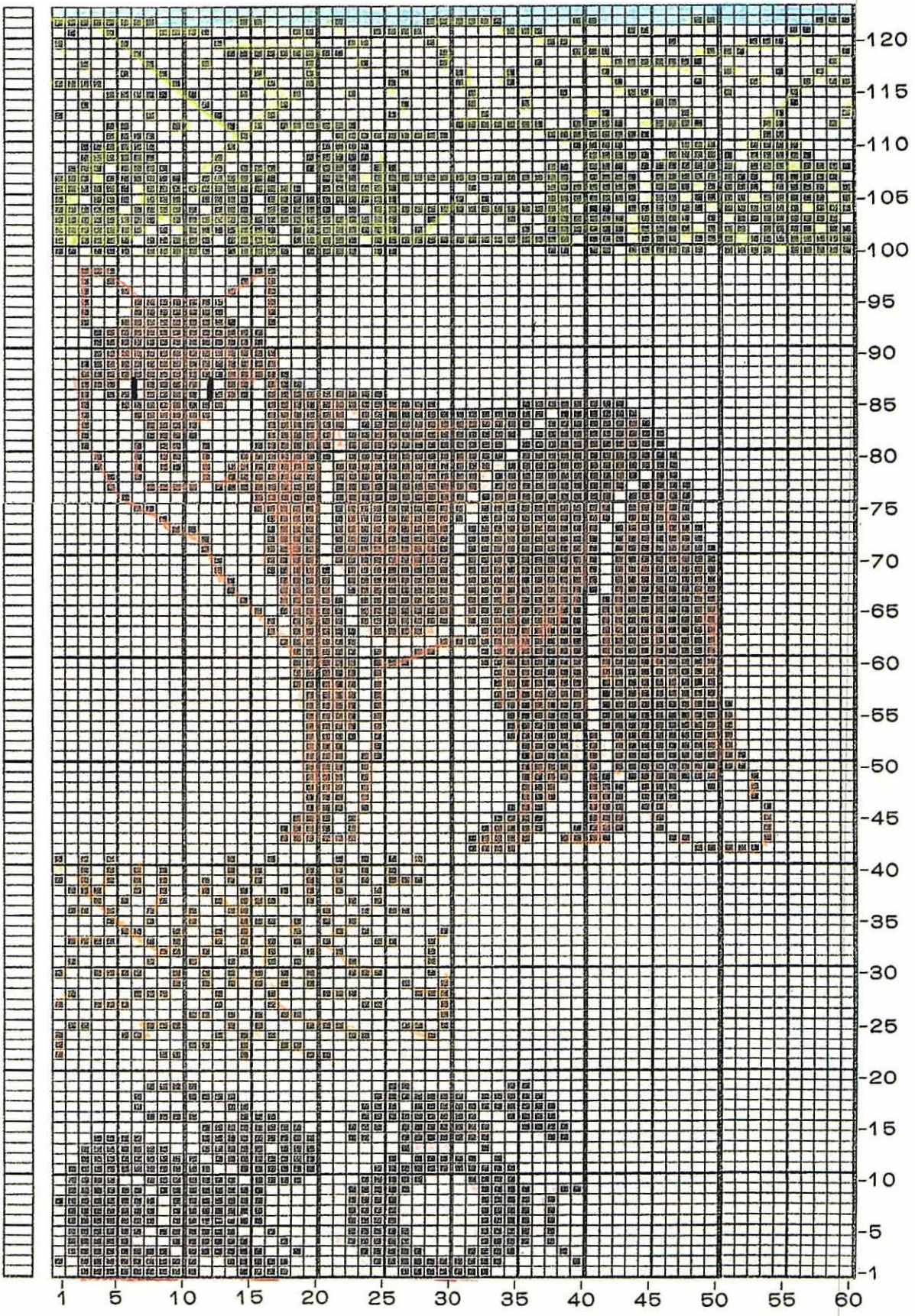
Wendy Phillips

You can use this winter scene in various ways on your knitwear. Basically it is made up of four different designs; the rabbits (40-stitch repeat), bracken (30-stitch repeat), fox (motif) and background hedge and fields (60-stitch repeat). The fox obviously looks best knitted as a single motif, though you could knit two foxes standing back to back and still keep the floats at the back of the work reasonably short. You will notice I have put a small black stitch in the centre of each eye to give the fox a more menacing stare.

The rabbits are best knitted in a row. To knit them individually you will have to alter the pattern slightly so the tail of the sideways facing rabbit does not overlap the ear of the other one.

Take care when choosing colours. Cold colours for the landscape and a deep russet shade for the fox will look most authentic. You will notice in the picture without the fox I have knitted a blue sky. To achieve this effect change the background colour from white to blue on row 122.

Finally, you might try changing the season. If dull winter days make you long for summer sunshine, why not try knitting lush green foliage with fields of yellow beyond. Or wait until next month when my design will be an altogether warmer subject!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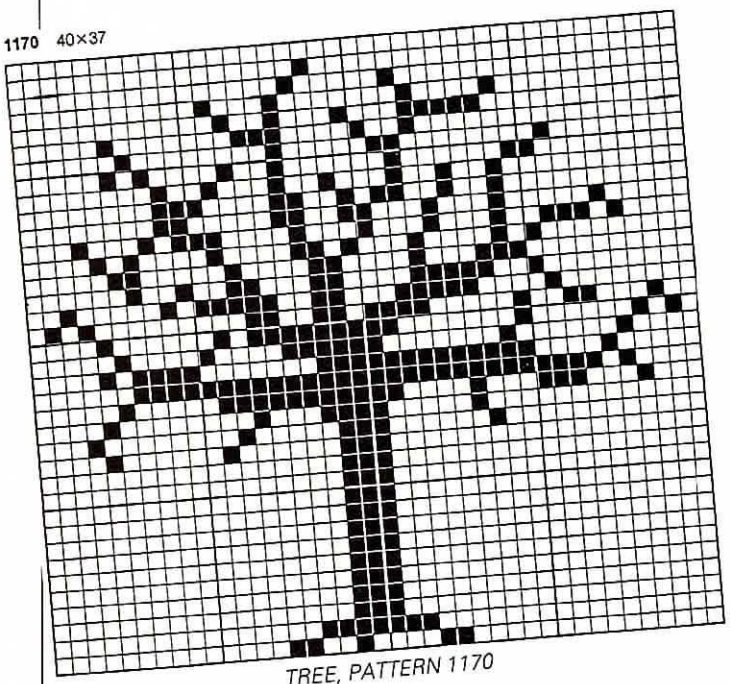
WORKSHOP E6000

ENLARGE/POSITION

Before continuing through the programming, we need to see how far we have progressed and through which stages.

Eileen Metcalf

1170 40×37



TREE, PATTERN 1170

The following diagram indicates the steps we have taken to arrive at the point where we are ready to take another major step into the Enlarge section of the E6000 programming.

PROGRAM
- CAST ON NUMBER
- STITCH PATTERN
  - ALTER
    - DIRECTION
  - ADD
- KNIT TECHNIQUE
  - ENLARGE
  - POSITION
- TEST
- ALL STITCH PATTERNS
- FORM
- L. ND
- R. ND
- START CAST ON

When the console says ENLARGE/POSITION, you will have the option of pressing ENT to tell the console you want to do something to the stitch pattern which you have already programmed, or saying NO in which case the console will miss out this section completely and move on to the TEST section. If you press NO then the stitch pattern will be knitted exactly as you have programmed it up to this point, that is, as an all-over pattern. If you press ENT then many more options will be open to you.

The first question the console will ask is 'CM?'. It is asking you whether you wish to work in centimetres or in rows and stitches. If you press ENT at this point then all the work must be done in centimetres. In order to work in centimetres you must already have done a test piece of knitting in order to enter the rows and stitches in millimetres. As you are still programming your machine in order to knit the pattern, it is probable that you will not have done the test piece and therefore it will not be possible to give this information, therefore the answer in the main will be NO.

Having told the machine you do not want to work in centimetres, it will continue in rows and stitches. Whichever option you have chosen must be adhered to right through the rest of the programming, you cannot begin in centimetres and then change to rows and stitches.

Remember that ENLARGE will work on the pattern you have entered plus any alterations you have made. If you have added a reflection of your pattern in the alter section, then the ENLARGE function will act upon the new pattern which you created. If you have added a second design at the side of the first, or above it, then the ENLARGE function will take the two together as one single pattern.

Having chosen to work with rows and stitches, the next item on the console will be the number of rows of knitting for the pattern. The console will automatically multiply the number of pattern rows by four for two-colour knitting, by six for three-colour knitting, or by eight for four-colour knitting.

For now, we will work in two colours. Take pattern 1170 above as an example.

The tree stitch pattern is 40 stitches wide by 37 pattern rows high in its original form.

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This would give 148 rows of knitting (37 x 4).

When we choose to work in rows and stitches, the first thing the console will show is:- ⇑ R 148. This tells you that one repeat of the pattern will be 148 rows high. You may press ENT at this stage to tell the machine that this is what you want, or press NO if you wish to enlarge it. If you press NO the console will show ⇑ X 1. You can, at this point, choose the number of times you wish to enlarge it. If you press 2 and ENT, the console will show ⇑ R 296. If you press 3 and ENT, the console will show ⇑ R 444.

It is quite exciting to multiply by larger numbers, but remember you will need to have a good idea of how many rows you are going to knit for your garment or you may knit a sweater front with a tree trunk only. The tree may be so tall that your knitting is not long enough to show its branches.

When you have entered the number of times you wish to multiply the height, the next choice will be the width. The tree stitch pattern is 40 stitches wide. The console counts the blank stitches at each side of the tree, that is, one at each side. The console will show ↔ST 40. This tells you that one repeat of the tree pattern is 40 stitches wide. You may press ENT at this point to accept the width (you may wish to have a tall narrow tree), or you can press NO to tell the console that this is not acceptable and that you wish to alter the width. If you press NO, then the console will show ↔X 1. If you press 2 and ENT, the console will show ↔ST 80. If you press 3 and ENT, the console will show ↔ST 120. You only have a maximum of 179 needles, so four is the most you can multiply this 40-stitch pattern by if you do not wish to lose some of the design at the sides. You really need to have an idea of how many stitches you are going to use for the width of the garment if you wish to be sure that the increased stitch pattern size will fit on to it.

It is quite acceptable to have different rates of multiplication for the stitches and rows. You may make your tree tall and narrow, or short and fat, or keep to the same rate of multiplication for both stitches and rows and therefore preserve the same proportions as for the original small tree.

The next item on the console is probably the one that causes the most confusion of all the programming, it is OUTLINE.

When you multiply a design you are asked if you want the new pattern to be in steps. If you wish to have steps or blocks in the pattern, then you answer YES by pressing ENT; if you do not wish to have steps but you want a smooth outline, then answer NO.

The next question on the console will be POSITION. This will be dealt with next month, but for now if you wish to try enlarging and knitting, answer NO to POSITION if you are not sure of how to deal with it.

There are some points which must be made about enlarging.

1. Patterns may be enlarged by whole numbers only.
2. They may be enlarged up to 99 times.
3. When those knitting techniques shown in brackets () in the manual are used, then the stitch patterns may not be enlarged in height, only in width. These are colour separated jacquard techniques.
4. The outline function gives some strange effects if you answer NO when knitting in three or four colours. The pattern is altered and distorted. You may not like what you get.
5. When using the OUTLINE function to smooth the outline (that is, when you answer NO to the outline question), single stitches of the background colour may be lost. For example, if a stitch pattern for an animal with a single stitch of the background colour to represent an eye is enlarged and the outline smoothed, then the eye will disappear.

After these cautionary notes you may feel that you will not bother to enlarge anything. Please do not be put off, some exciting things can happen when you enlarge a stitch pattern.

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DUOMATIC UPDATE

DUOMATIC PATTERNING

This month I have decided to take a trip back to the 80s – not just nostalgia but a few notes on the Duomatic 80. I have had lots of queries recently about patterning on the Duo 80. This started me thinking that perhaps, with all the excitement about the E6000 which tells us exactly what to do next, the knitters who use a punchcard and Deco are in need of a little help.

Hazel Duignan

Firstly here are a few general 'dos and don'ts'. Do have the end plate screwed on to the left of the front bed if you are going to have the Deco unit on the machine. Remember that the Deco must pass over the whole of the card holder on each row. The row counter tripper must be at the left of both the knitting and the card holder. This is very important as the row counter tripper acts as a trigger to move the card on to the next row of the pattern. Not having the row counter trigger in the right place is a very common cause of miss-patterning.

Never reverse the direction of the Deco until it has cleared the row of knitting. If you should jam the locks in the middle of a row (perish the thought), set the locks to GX/GX, remove the strippers and move the locks on to the end of the row in the direction in which you were knitting.

JACQUARD PATTERNS

Now let us go on to knit a two-colour jacquard. Use a soft three-ply yarn or two ends of 2/30s knitted together. Cast on and knit a border or rib, then change to full needle rib setting. With locks on left, fit the card holder on to the machine under the centre 40 needles (match the ▲ mark in the centre of the card holder to the centre of the bed).

Put card 19 from the basic set into the holder, making sure that the holes at the side of the cards are fitted on to the teeth of the wheels on the holder; press the automatic transport lever and turn the transport wheel until the card has moved far enough round to enable you to clip the card ends together. Press the transport lever again and turn the card round until the ◙ mark shows in the windows of the card holder. Bring a pusher from the blocking rail for every front bed needle in work. Bring the Deco across the bed and connect it to the front lock. Push the selector dial down and turn it to 4. The 'eye' on the Deco should now show red. If it does not, then press the selector down and turn it anti-clockwise round to 4 again and check that it shows red.

Set the locks to N/BX←, stitch size approximately 3½/3½ (this depends on yarn used). Using main yarn, knit two rows. The 'eye' on the selector dial will now show grey. Using contrast yarn, knit two rows. Continue knitting two rows main, two rows contrast for about 80 rows, finishing with two rows contrast. Turn Deco dial to 0, press the blocking lever. Move all pushers to rest position. Do not change the lock setting and continue knitting in two rows main yarn, two rows contrast. This will allow you to knit a

DIAGRAM 1

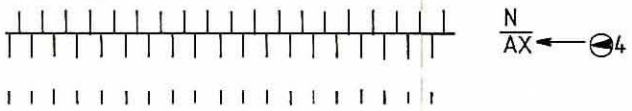


DIAGRAM 2

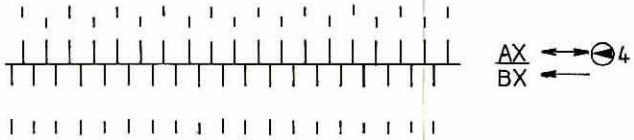
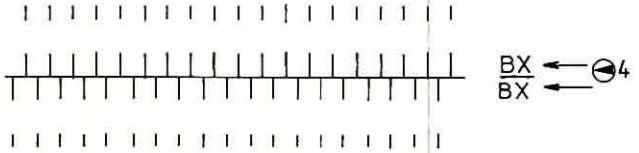


DIAGRAM 3



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band of 'plain' jacquard. The fabric weight will be the same as the jacquard.

Now knit jacquard, following the instructions for setting the Deco but with the following settings on the bed and locks.

Put a pusher in rest under every front bed needle. Bring a pusher from the blocking rail for every back bed needle and arrange them with one in working position, one in rest position across the work.

Set lock to BX↔/BX←, ◒ 4. Knit in two rows main, two rows contrast for 80 rows. Again turn Deco dial to 0, press blocking lever and continue knitting two rows main, two rows contrast.

Now try any or all of the settings given on diagrams 1, 2, 3, 4 and 5. Both diagrams 1 and 2 will give you a softer fabric than the two samples knitted so far. I particularly like the fabric knitted as diagram 1 for a sweater. Also, both of these fabrics are wider than the usual jacquard, which means that they are useful for larger sized garments. The fabric knitted as diagram 1 is shown in the photograph.

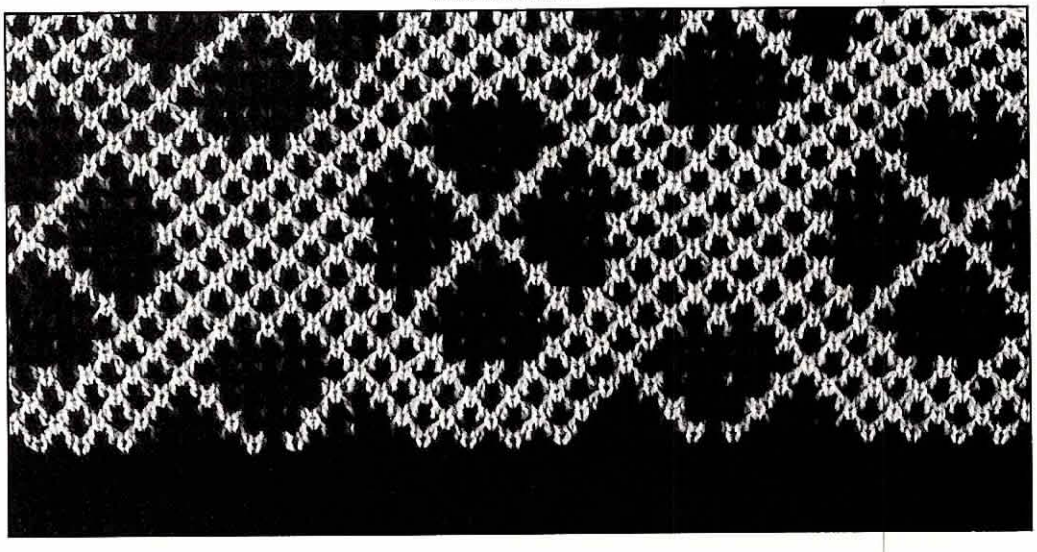
Diagrams 3 and 4 give similar fabrics but 3 will have a plain backing knitted in the main colour and 4 will have a plain backing in contrast colour.

Diagram 5 will give you tubular Fair Isle. You may not like all of these different fabrics but do try them, as I am sure that you will like some of them. There are many more settings for jacquard, but there is just not room for them all, as I want to discuss the card holder and how it can change your pattern.

THE CARD HOLDER

Look at card 14 from the basic pack. If this card were used to knit an all-over jacquard pattern, the roses would be in rows, one above the other, but if after knitting the first row of

PHOTOGRAPH



52▶

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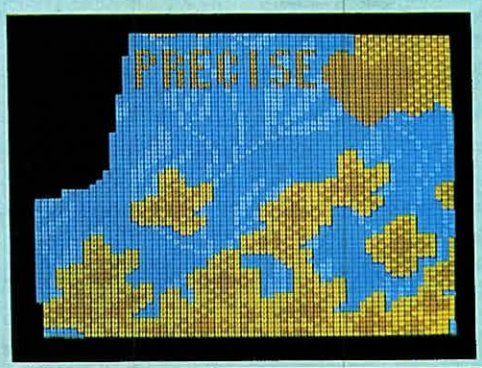

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roses you move the card holder 20 needles along the bed, then the second row would be staggered. The card holder would need to be moved back to the original position for the third row and so on to the top of the garment. Any similar card can be used in the same way. If there are no plain rows on the card between the patterns, then the card holder would need to be moved after the last row of the card and the card read with the deco (selector on 0) before resetting to ⊖4 to knit.

From this you can see that the 40 stitch pattern knits on the needles directly above the card holder and then repeats at either side of the holder. This is useful as it enables you to place the holder exactly where you wish the pattern to be. If, for instance, you were knitting a pattern over 120 needles with the card holder set in the centre of the bed, then you would have three full pattern repeats across the work. However, if you left the card holder in the centre and knitted over 80 needles, 40 each side of centre, then you would have one full pattern with half a pattern at each side. By moving the holder 20 needles to the left, then you can have two full pattern repeats.

Isolating part or all of a pattern to use as a single motif is very easy and the same technique can be used to cut off part pattern repeats at the edges of a piece of knitting.

Decide where you want the motif and, before putting the card holder in place, move three of the positioning sockets which are in the slotted rack at the front of the machine. We will assume that you want to knit a motif over the centre 40 stitches on the bed.

Place the first socket about three needles out beyond the first stitch at the right of the work and place one of the white positioning pins, with the handle of the pin pointing to the left. This pin stops the pattern from being selected, so the first part of the work will be plain knitting in the background colour. Place the next socket and pin, with the handle pointing to the left, under needle number 20 at the right of centre. This pin causes the needles to be selected for the pattern and needle 20 will be the first stitch of the pattern. The third socket and pin, with handle pointing to the left, must be placed under needle number 21 at the left of centre. The pattern is not selected and plain knitting begins on needle 21.

Put the holder in place and insert the card. Put a pusher under every front bed needle in working position. Read the card with the Deco and then knit in jacquard. The N/BX← ⊖ and the BX↔/BX← ⊖ settings mentioned at the beginning of this article give the best results for a picture motif but the other settings look good used with shapes or geometric patterns.

DIAGRAM 4

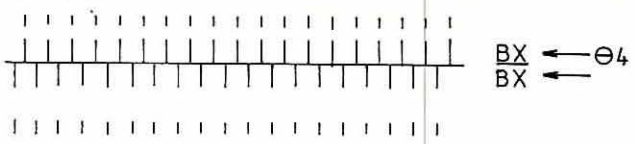
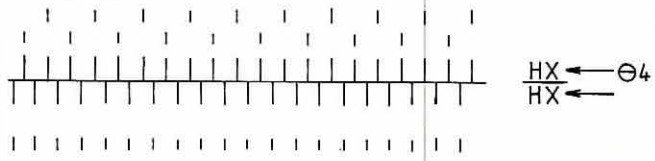
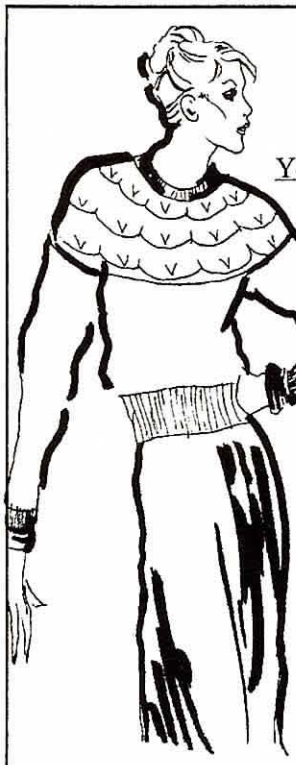


DIAGRAM 5





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If you wish to put two motifs on to one piece of work, then use the five positioning sockets, placing the second pair in the same way as the first, leaving 40 needles (or 80) between the two motifs.

PLAIN JACQUARD

When knitting a motif you will need to knit plain jacquard when the motif is finished if you want the fabric to be of the same weight over the whole garment. To do this, set the Deco at 0, put all the pushers in rest position, leave the lock and back bed pusher setting as used for the motif and continue knitting two rows main colour, two rows contrast colour.

You can, if you wish, knit as above but using only the main colour instead of the contrast. This makes the band across the area of the motif look slightly different from the plain jacquard because of the show through of the second colour. Some people do not like this difference in colour, but it can look good and, as usual, the best thing to do is to try it out and see how you feel about it.

As you can see, it is possible to use the sockets and pins in a variety of ways. It is possible to pattern over a small area of the card, or you can knit a plain area with a patterned area at each side or two patterned areas separated by a plain area. Just cut off and restart the patterning as you wish. It is a good idea to spend a little time experimenting if you can.

I have concentrated this time on jacquard. Perhaps there will be space in the future to write about other stitch patterns using the deco on the Duomatic 80. Meanwhile, do keep experimenting with cards and techniques. You may not always like the results of your experiments but you will always learn something.

Just keep knitting.

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6

6 CLASSICAL COLUMNS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff 5, 80 and E6000 machines.

MATERIALS

Forsell's 2-ply Pure New Wool (used double). (Yarn Guide No. 6.)
2 x 250g cones in Teal (MY).

GARMENT WEIGHT
Finished garment in first size weighs 400g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 107 [117] cm, 42 [46] in.
Length to shoulder 64 cm, 25 in.
Sleeve seam 45.5, 18 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

60 stitches on back bed. Needles 1, 2, 27, 28, 29 and 30 on front bed. Set lock on N/N and stitch size to 5¼/3¼. Using 2 strands tog, K 50 rows.
60 stitches (on back bed) to 21 cm and 50 rows to 11 cm, measured over rib pattern after steam pressing (stitch size approximately 5¼/3¼).

For perfect results, please check your tension carefully.

KNITTING NOTES

Only back bed sts are counted, front bed sts are decreased as required to keep pattern correct.
Use two strands together throughout.
For the purpose of this pattern, RC refers to the RC on the lock (E6000 – follow instructions in pattern, no electronics required).
If you lengthen this pattern, knit the extra rows on front of garment before the beginning of the transfer pattern.
We used the purl side of the fabric as the right side, but the plain side looks equally good.

BACK

Handle up. Orange strippers. Set up 156 [170] Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 51 rows. Transfer all sts to back bed. Handle down. Push Ns 1, 2, 27, 28, 29, 30, 55 and 56 at each side of centre on the front bed into WP. Pick up heel of st from back bed and place on to empty Ns on front bed. Black strippers. Set RC at 000. Set stitch size to 5¼/3¼ *. K 126 rows. Place marker at each end.

SHAPE ARMHOLES
Set RC at 000. Dec 1 st at each end of next and every foll alt row until 120 [134] sts rem. K 81 rows. RC shows 116. Place marker at each side of centre 56 sts. Cast off loosely.

FRONT

Work as for back to *. K 98 rows. Cont in patt, transferring front bed sts as on diagram 1, knitting 2 rows between each transfer. K 28 rows. RC shows 126. Place marker at each end.

SHAPE ARMHOLES
Set RC at 000. Dec 1 st at each end of next and every foll alt row until 120 [134] sts rem. K 45 rows. RC shows 80.

SHAPE NECK
Note transfer position in patt. Using a length of MY, cast off centre 28 sts. Note position of front bed Ns at left, then transfer to back bed. Arrange pushers in WP under every back bed N in WP at right. Cont on these sts for first side. Set RC at 000. Set lock on BX/N. Keeping patt correct, dec 1 st at neck edge on every alt row until 32 [39] sts rem. K 8 rows. RC shows 36. Cast off loosely. Return pushers to blocking rail. Arrange front bed Ns at left as noted. Replace sts on to front bed Ns. Set RC at 000. Set lock on N/N. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 80 Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 47 rows. Transfer all sts to back bed. Handle down. Push Ns 1, 2, 27, 28, 29 and 30 at each side of centre on the front bed into WP. Pick up heel of st from back bed and place on to empty Ns on front bed. Black strippers. Set RC at 000. Set stitch size to 5¼/3¼. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 134 sts. K 5 rows. RC shows 162. Place marker at each end.

SHAPE TOP
Set RC at 000. Dec 1 st at each end of every alt row until 98 sts rem. RC shows 36. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 127 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Arrange pushers as in diagram 2. Set lock on BX/BX (E6000 – BX/LX) and stitch size to 4/4, K 6 rows. Return pushers into blocking rail. Set lock on N/N, K 3 rows. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method, after you have pressed the pieces and joined one shoulder seam. Pull scallops into shape.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam omitting welts and cuffs.

MAKING UP

Join right shoulder seam. Attach neckband using Passap method, or pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side and then slip stitch loops on wrong side. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Give seams a final press and steam (do not press) the neckband.

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Velvet trousers, LITTLEWOODS. Jewellery, VAL D'OR.

CLUB SPEAKERS

TERRY ARMITSTEAD and JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.
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Subject: Combined talks on:
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RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

MAUREEN COXON

29 Walthamstow Drive, Mackworth, Derby DE3 3GZ.
Tel: 0332 45357

Subject: Fashion design, streamlined construction and individual finish topics, e.g. "Lovely and large", etc., "stitch related graph tracing paper". SAE for descriptive lists.

Travel: 60-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more – send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras. Angora yarn; its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

Subject: Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy*. Plenty of sample garments to try on and have fun with. Workshops also arranged.

Travel: No restriction.

WENDY ENGLISH

1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED.
Tel: 091-537 4338

Subject: Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting.

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Subject: We now have staff available to visit clubs demonstrating the use of the Hague Linker, for joining garment seams, applying neck bands, chain stitch decoration, making hems and more.

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JACPACS

19 South Road, Portishead, Bristol BS20 9DU.
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Subject: Double Jacquard knitting, an informative talk and demonstration on all aspects of double Jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement.

Travel: Within 100 miles of Bristol.

CHRISTELLE MARKS JEFFERY

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Subject: 'No Sew' Appliques and Garment Decorations for knitwear, leisurewear and special occasions (and even home decor). Club visits, workshops and Day Courses.

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ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
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Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT
Tel: 0342 313562

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches.

Travel: Up to two hours from London, further by arrangement.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
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Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

CAROLE MOUNCE-STEPHENS

'Carole Anne', 108 Broadway, Southbourne, Dorset BH6 4EH.
Tel: 0202 425244

Subject: Any topic on Japanese machines. 'Machine knitting – the easy way.'

Travel: Reasonable distance from Bournemouth.

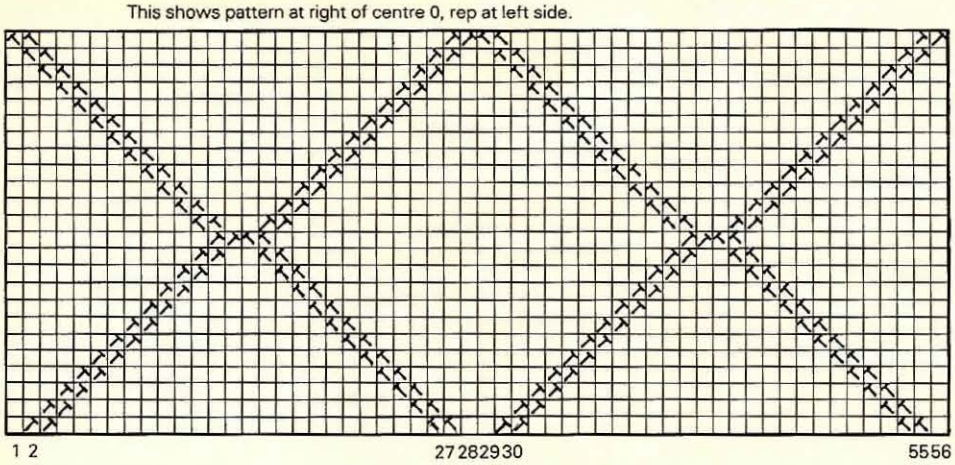
POSH FROCKS by ANN BROWN

35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.

Travel: Club Talks – 100 miles. Workshops/Hands on – any distance.

This shows pattern at right of centre 0, rep at left side.

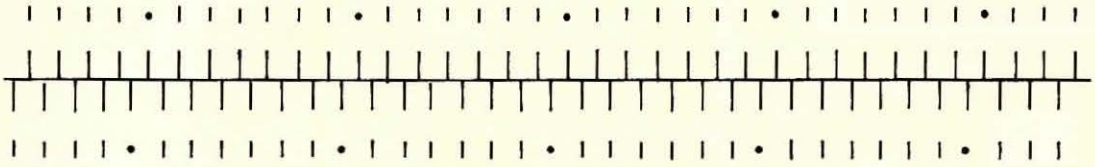


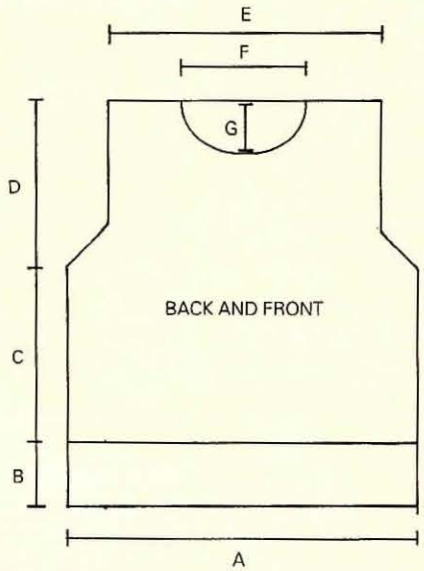
= Stitch transferred from left to right

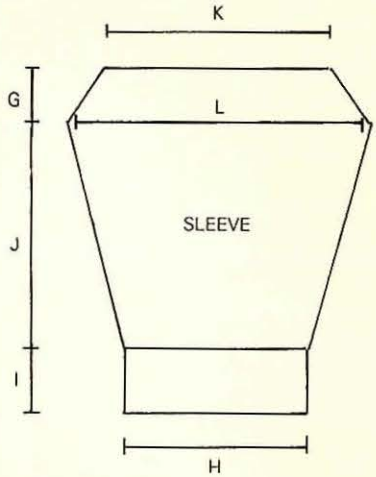
= Stitch transferred from right to left

Knit 2 rows between transfers

DIAGRAM 2 FOR NECKBAND







A = 54.5 [59.5] cm	G = 8 cm
B = 11 cm	H = 28 cm
C = 27.5 cm	I = 10 cm
D = 25.5 cm	J = 35.5 cm
E = 42 [46.5] cm	K = 34 cm
F = 19.5 cm	L = 46.5 cm

CLUB SPEAKERS — *continued*

JENNY ROSE

12 Bercta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

JANET SPINK

9 Fairview Close, Drayton, Norfolk NR8 6RT.
Tel: 0603 867332/0860 620407

Subject: Ex-brother demonstrator. Will demonstrate most knitting techniques, including fancy ribber stitches, jacquard, neck bands, garter bar, Brother electronics, technical lace, etc. Workshops arranged.

Travel: Up to 200 miles.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061-775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

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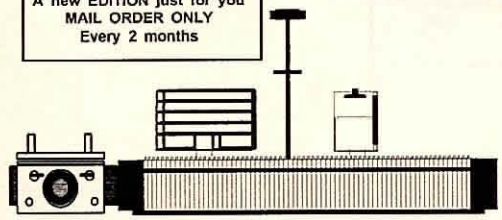

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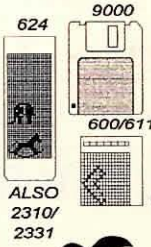

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CLUB LINE

Several new clubs join our directory this month and there have been changes made at others. We've also a timely reminder that, if your New Year resolution is to learn more about your knitting, now's the time to find out when your local classes begin again.

KNITTING DAY?

Jan Miller runs a Passap/Pfaff club near **Wantage** with a dozen or so members. The group is fairly competent and would welcome new members, particularly those new to these machines who could do with some support.

Jan would also like to hear from any other clubs in the Oxford/Newbury area who would like to join her club in organising a Passap/Pfaff knitting day. Jan has been alarmed to find that many knitters invest in a machine and then scarcely use it and would help anyone in her area who would like a little support and advice while they learn.

The club meetings are on the second Wednesday in the month at 7.30pm at Grove, Wantage, Oxfordshire and you can ring on 0235 764249 or 0865 735556.

Jan also started a second club last June in collaboration with **Tysons' Sewing and Knitting Machines** at **Hounslow.** The meetings are held at the shop in High Street, Hounslow on the last Wednesday in the month at 1.30pm. For details of these meetings, ring Jan on the first number above, or Beverley at Tysons' shop. Their number is 081-570 6790.

This new club has a big meeting to look forward to when they receive a visit from Irene Krieger of Pfaff on March 23rd. If there are likely to be enough people, they will organise a morning session as well on this day, so if you want to go let Beverley or Jan know soon.

Now for some new entries in the Club Line Directory.

HORWICH

Horwich MKC meets on the first Tuesday of every month from 7.30-9.30pm at the Pensioners Hall, Rock Street, Horwich, Bolton. They cater for all levels of experience and have demonstrations every month. Contact Lesley Lewis on 0942 818536.

TUNBRIDGE WELLS

Carol Wheeler, telephone 0732 350904, is secretary of the **Tunbridge Wells MKC.** The meetings are at Hawkenbury United Reformed Church Hall, Bayhall Road, Hawkenbury, Tunbridge Wells from 7.30-9.30pm. The evening is the first Monday of the month except for August and September, or the second Monday following Bank Holidays. If in doubt – ring Carol.

GLASGOW

Clydebank MKC meets fortnightly on Friday evenings from 7.30-9.30pm. The venue is Dalmuir C.E. Centre, Duntocher Road, Dalmuir and if you'd like to know more, please write to Mrs J. Johnston, 15 Vorlich Gardens, Bearsden, Glasgow G61 4QY.

MIDDLESBROUGH

There's a meeting every Tuesday of **South Cleveland Guild of Machine Knitters** at St. Margaret's Church Hall, Brookfield, Middlesbrough. The hours are 2.00-4.00pm and the organiser is Pat Denney who can be telephoned on 0642 552209.

HORBURY

Debbie Ward is organiser of Horbury MKC and meetings

are at St. Mary's Parish Centre, Horbury Junction. There's a choice of meetings on Tuesday afternoon from 1.00-3.00pm or Thursday evening from 7.00-9.00pm and those are on the second and fourth week of the month. Ring Debbie on 0924 275715 if you want to be sure you've got the right day.

CRAMLINGTON

The **Knit-A-Long MKC** meets every fortnight at Seghill Institute, Main Street, Seghill, Cramlington. The meetings are in the evening from 7.15-9.30pm but you'll need to ring organiser Hazel Harris to find out which day. Her number is 091-237 2205.

ABERYSTWYTH

Every Tuesday evening from 7.00-9.30pm finds the **Happy Knitters** having a happy time at Saron Vestry, Llanbadarn Fawr, Aberystwyth. If you would like to join them, ring organiser Laura D. Lewis on 0970 85655.

CHELTENHAM

Hatherley KC is run by Betty Cook and meets at Bournside School, Warden Hill Road, Cheltenham from 7.30-9.30pm on alternate Mondays. Ring Betty on 0242 522007 if you would like to go along.

RUSKINGTON

Fiona MacDonald owns the **Kaal Knitwear Workshop** at Ruskington near Sleaford in Lincolnshire and has just started a knitting club there on alternate Tuesday afternoons from 1.00-3.00pm.

Fiona runs three levels of classes – beginners, intermediate and advanced – both day and evening and will be pleased to provide details and a syllabus to anyone interested. Please contact her at Kaal Knitwear, 23 High Street North, Ruskington, Sleaford, Lincolnshire NG34 9AY. The telephone numbers are: 0526 834822/833817.

SOME CHANGES

Kathy Haynes has been elected organiser/secretary of **The Little Acorn MKC** and the new treasurer is Frances Greenall. Meetings are on the second Friday of the month at the Methodist Church Hall, Millberg Road, Chyngton Estate, Seaford, East Sussex at 7.15pm. Kathy's telephone number is 0323 890057.

Teign MKC has a new venue – St Leonard's Church Hall, Wolborough Street, Newton Abbot, Devon. Meetings are the second and fourth Friday of each month from 7.00-9.30pm and you can reach the organiser, Gloria Miller, on 0803 873588.

Bognor Thursday Knitters MKC are so successful they have had to move to Royal British Legion Club, Hewarts Lane, Aldwick, where they have more space. The officers are Doreen Hollister, 0243 542014 and Beryl Hurst, 0243 266855.

There's a new secretary at **Carshalton MKC.** She is Molly Mitchell, telephone 081-688 6413. The club has a visiting speaker as often as possible at their meetings on the second Wednesday of the month (except August) which are held from 7.30-9.30/10pm at Grove Hall, Carshalton, Surrey.

There's a new chairman at **Camberley MKC** – Kim Narraway. Kim would be happy to talk about the club (or just knitting) if you call her on 0344 771457, or you can write to the new secretary, Linda Wakeling, at 9 Nash Close, Cove, Farnborough, Hampshire. The club meets at St. Tarcissus Hall, Southern Road, Camberley, Surrey on the first Tuesday of the month, from 8.00-10.00pm.

BACK TO SCHOOL

Hazel Pope, author of *The Machine Knitter's Handbook* and the recently-published *Machine Knitter's Design Book,* takes machine knitting classes at **Tonbridge Adult Education Centre.** If you would like to join in, the Spring term starts on 14th January and you can ask Hazel about the course on 0892 870449 or book your place on 0732 354313.

Winter
MADNESS SALE

Brother KH 270 New Electronic Chunky	£?	Silver Reed SK210 Punchcard	£?
Brother KH900 Electronic Knitting Machine	£?	Silver Reed SK280 Punchcard	£?
Brother KR100 Super Drive	£?	Silver Reed SK270 Punchcard	£?
Brother 710 Ribber	£?	Silver Reed Lace Carriage	£?
Brother 836	£?	Silver Reed LK150 Double Knitter	£?
Brother KR850 Ribber (fits all standard machines)	£?	Horn Cabinet + Bench K 4	£?
Brother Garter Carriage KG95	£?	Brother 260 Ribber	£?
Brother 230 Chunky and Ribber	£?	Brother 395 convertible KX	£?
Brother 260 Chunky P/card	£?	Toyota Colour Changer	£?
Brother 965 Electronic	£?	Brother 940	£?
Brother Convertible 390	£?	Disc Drive	£?
Brother PPD 120	£?	Brother Printer	£?
Brother Overlocker 4T 545D	£?	Brother Overlocker 76DE	£?
Brother Colour Changer 900	£?	Calcuknit	£?
Brother Colour Changer 820	£?	Bond Original	£69
Brother Knitleader	£?	New Bond Classic	£?
Brother Transfer Carriage	£?	New Bond Elite	£?
Brother Linca	£?	Hague Linker Hand and Electric	£?
Brother Punchcard KH 864	£?	Brother Electronic 940	£?
Silver Reed SRP60 Ribber	£?	Toyota 901	£?
Silver Reed SK155 Chunky Punchcard and Ribber	£?	Toyota Ribbers	£?
Silver Reed SK151 Chunky and Ribber	£?	Toyota 858	£?
Silver Reed 150 Ribber	£?	Toyota 950	£?
Silver Reed Option 4 (Chunky)	£?	Toyota Electric Linker	£?
Silver Reed SK580 Standard Gauge	£?	Motor Drive and Stand P90	£?
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- **£3.95** plus 25p p&p

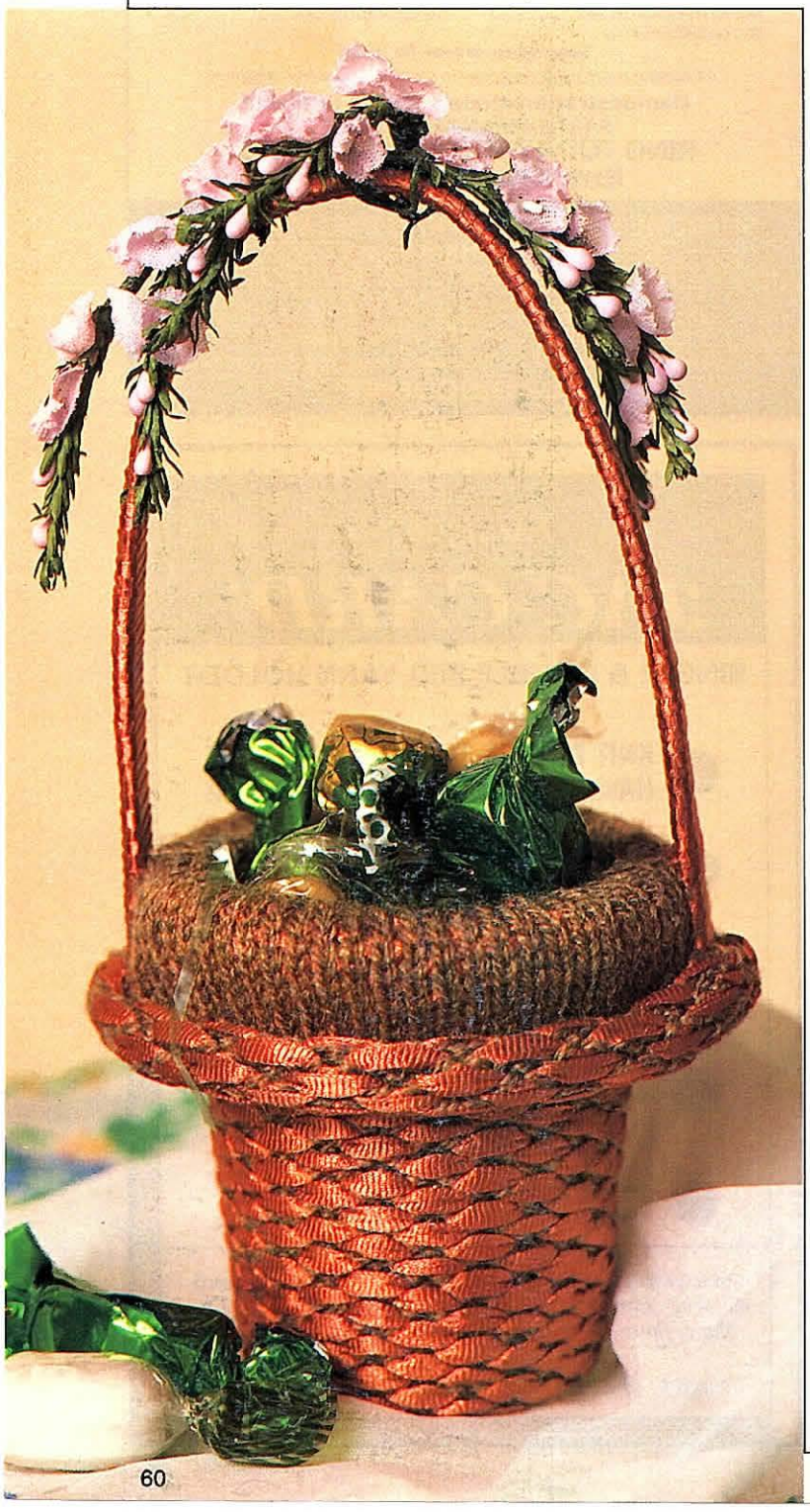
Also available:- 'Beginners Guide to Double Jacquard Knitting' containing designs, patterns etc. £3.50 (inc P & P). Many other designs available, send S.A.E. for leaflet.

Jacpacs, 19 South Rd., Portishead, Bristol, BS20 9DU.

KALEIDOSCOPE

These little baskets are created from yogurt pots covered with woven knitting and can be filled with dried or silk flowers, sweets or even bath pearls or soaps for lovely low cost gifts.

Jane Platt



7 GIFT BASKETS

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with knitweave facility. We used a Toyota 858.

MATERIALS

Oddment of 4-ply (MY).
Oddment of yarn suitable for weaving.
We used a flecked hand knitting Aran yarn woven into a toning cream 4-ply for one basket and a soft ribbon hand knitting yarn woven into brown 4-ply yarn for the other. Choose colours that blend for a subtle effect. The hand knitting yarns were picked up from wool shop oddment baskets at greatly reduced prices.
Long-eyed sewing needle suitable for yarn and a darning needle.
Medium weight cardboard strip 28 cm x 4 cm, 11 in x 1½ in.
125g sized yogurt pot.

PATTERN INFORMATION

For a list of the abbreviations we use, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Size of completed basket: 18 cm, 7 in high.

TENSION

14 stitches and 19 rows measured over a 5 cm, 2 in square knitted plain (tension dial approximately 5).

KNITTING NOTES

We used purl side of knitting as right side of woven fabric.
The original items were designed on a Toyota 858 using the basic punchcard 12, used courtesy of Aisin UK Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Punch this card if necessary using the supplied chart. Note that Toyota 747, 787 and 858 punchcards operate in reverse to most other machines, that is, needles are selected at **non-hole** positions on punchcard, so make sure you punch the correct version for your machine. For other models, we suggest you substitute a similar weaving pattern specially recommended for your machine.

QUICK CAST-ON

This cast-on method is used throughout for both speed and because edges are either hidden or yarn end pulled to gather up edge. For details see PATTERN INFORMATION.

POT COVERING

Quick cast-on using MY and MT–3, pushing alt Ns to 23 at left and 24 at right of centre 0 to WP. 47 sts. Still set to MT–3, K 6 rows plain for basket base. Set to MT and change to weaving. Weave 6 rows, taking care not to let ribbon yarn twist. Set to MT+2. Weave 30 rows. Break weaving yarn. Set to MT and K 30 rows plain for inside covering. Break MY, thread end through darning needle and remove sts from needlebed.

BASKET RIM

Quick cast-on using MY and MT+2, pushing alt Ns to 30 at

left and 31 at right of centre 0 to WP. 61 sts. Weave 20 rows. Break weaving yarn. Break MY and remove sts as for pot covering.

TO MAKE BASKET POT COVERING

Fold in half with side edges and right side (woven side) tog. Using a separate length of MY, oversew plain knitted length of side seam at basket base so that seam will lie flat and backstitch remainder close to edge. Fasten off. Turn to right side. Slightly pull up yarn end at base of covering and leave. Check top edge of covering is slack and push yogurt pot inside until base of weaving is level with bottom edge of pot. Pull base thread more if necessary so that knitting fits base of pot, but not too much as gathers will prevent pot standing level; then fasten off. Woven knitting should cover pot rim. Check that weave is parallel. Pull up rem yarn end, fasten off and push inside pot for lining.

BASKET RIM

Fold in half with side edges tog and **WOVEN SIDE OUTSIDE.** Backstitch close to edge with separate yarn. Fasten off. Turn so that woven side is on inside and pull over top of pot with pot-covering seam at back and rim seam at one side. Pull yarn end at top edge of rim to gather slightly and snugly fit top of pot. Pin and sew in place. Leave rem yarn end at base of rim slack and fasten off so that edge curls over.

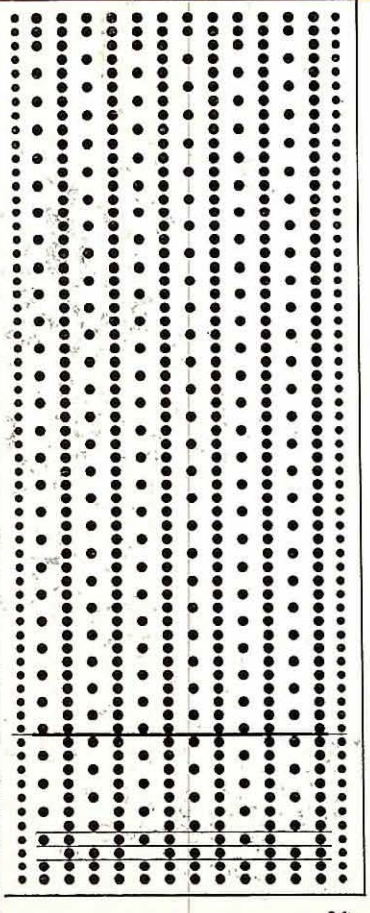
HANDLE

Cut cardboard strip into three 1.25 cm, 1/2 in wide strips. Place strips on top of each other and bind with pieces of Sellotape to make a stiff and more waterproof handle. If you use very stiff cardboard you may only need one strip. Bind cardboard handle neatly with weaving yarn, securing both yarn ends with Sellotape. Pin handle on to rim so that Sellotaped ends are hidden under curled edge of rim and rim seam at one side is covered. Catch bound weaving yarn to rim to hold handle firmly in position.

FINISHING

Fill and decorate basket as desired.

If you enjoy making this pattern and would like to try out more of Jane Platt's ideas on a similar theme, then you can send for her mail order brochure of MACHINE AND HAND KNITTED TOYS, ORNAMENTS and NOVELTIES. The patterns are quick and simple to knit from left-over yarn. They make wonderful gifts for children, adults and fund-raising activities. For colour brochure, send 50p (refundable) in either coins stuck to cardboard or 2 x 1st class stamps to: Knit-Knacks (MKM), 16 Springfield Road, Binfield, Berkshire RG12 8TW.



TEACH-IN

THE RIBBER – PART 15

This month I will be writing about some of the double jacquard variations and Toyota's Simulknit.

Ann Kite

Before I do that though, I have some unfinished business from last month – how to mark double jacquard cards when using more than two colours. As I said last month, I find I don't really need to mark the card when using only two colours (though it's probably safer to do so when you're a beginner in double jacquard). However, if I'm going to introduce a third or fourth colour at any time, I do need to when that time has arrived!

The easiest way to work out how to mark your card is to take any card and count from the first pattern row to the Row One mark on the punchcard. Now find the row you want to introduce the new colour on; count up the card that same number of rows, then mark that row on the Brother card. For Silver and Knitmaster, mark that row **and** the one below. (Silver and Knitmaster knitters should push the colour changer button on the row before the change, so that the first mark shows when to press the button; the second mark shows the row on which the new colour is actually knitted.) Electronic sheets can be marked in the notation column in the same way,

Now let's move on to the double jacquard variations.

In the November Teach-In I wrote about knitting basic jacquard, for which the main carriage is set to slip, while the ribber carriage knits every needle on every row. The resulting fabric has stripes of two rows each of main and background colour on the reverse side.

There are many variations on jacquard, some of which are created by changing the way the main bed knits (for example, half-milano) and some by changing the way the ribber knits (for example, bird's-eye jacquard). In this article, I'm concentrating on the variations created by changing the way in which the **ribber** knits.

(I wrote about the fabrics created by changing the way in which the main bed knits in my Teach-In series on jacquard in 1990 and I shan't be repeating that in this series.)

The Brother ribber KR850 and the Silver ribbers FRJ70 and FRJ80 can all knit bird's-eye jacquard. It can also be knitted on the Silver and Knitmaster ribbers SRP60N and SRP50 with the RJ1 carriage which is available as an accessory.

Bird's-eye jacquard is created by knitting every alternate needle on the ribber on every row. After two rows, every needle on the ribber has been knitted once (Figure 2). The main bed knits in the same way as for basic jacquard. Since the ribber is only knitting alternate needles on each row, the structure of the fabric is different to basic jacquard and it looks and feels different.

There are two points to watch when knitting this jacquard. First, you must have an even number of needles on the ribber bed. The ribber carriage knits every second needle. The selection mechanism is primitive compared with the selection controlled by the punchcard or electronic programme on the main bed. All the selection mechanism can do is select every second needle. If you have an odd number of needles on the ribber bed, 'every second needle' will be the same needles when knitted left-to-right as when knitted right-to-left (Figure 2). In this situation, half the needles knit every row and half never knit and after four or six rows, the carriage will jam. If you have an even number of stitches on the ribber bed, then half the needles knit on one row and the other half on the next row (Figure 2), which is what you want.

The second point to watch is increasing and decreasing. It is obvious that if you start with an even number of needles and then increase or decrease only one stitch at one side, you will end up with an odd number of needles which, as we've seen, won't do! What is less obvious is that if you increase or decrease one stitch at each side, although you will still have an even number of needles, so the ribber **will** knit, you will interrupt the bird's-eye pattern. In Figure 3, one stitch is decreased at each end of row three and you can see that the same needles are knitted on row three as on row two. If you decrease like this when the carriage is at the right you see two identical rows knitted in the same colour on the reverse of the knitting, interrupting the bird's-eye pattern. If you decrease when the carriage is at the left, the two rows concerned are knitted in two different colours, so visually the effect is not noticeable but, even so, the structure of the fabric is interrupted on those rows.

The solution is to increase or decrease two stitches on the same side at the same time. (You can increase or decrease two stitches on both sides of course if you need to.) This maintains the correct bird's-eye pattern and structure of the fabric (Figure 3).

If the pattern requires you to increase or decrease single stitches, then increase or decrease single stitches on the main bed keeping the stitch count correct, while at the same time pairing the shapings on the ribber, shaping on the ribber every alternate time. For instance, suppose you need to decrease one stitch on each bed every six rows. On row six, decrease one stitch on the main bed and two on the ribber. On row 12, decrease one stitch on the main bed only, then on row 18, one on the main bed and two on the ribber and so on.

On the Brother 850 ribber, putting the tucking lever to the

FIGURE 1

Carriage Settings for Double Jacquard

SILVER, KNITMASTER AND BROTHER

MAIN CARRIAGE	
Silver and Knitmaster	
Cam lever	Slip
Side levers	▽
Brother	
Part Buttons	In
Change Knob	KC
RIBBER CARRIAGE – BIRD'S-EYE JACQUARD	
Silver and Knitmaster – FRJ70 and FRJ80 ribbers and RJ1 carriage	
Set levers	0
Select levers	1–1
Brother – 850 ribber	
Cam levers	PR
Tucking lever	R
Change Knobs	| I | I
RIBBER CARRIAGE – SINGLE COLOUR ON REVERSE	
Silver and Knitmaster – SRP60N Ribber	
Set levers	1
Pick Knob	←
Autoset lever	0 or 1
Autoset Driving Cam	In position

Carriage Settings for Simulknit

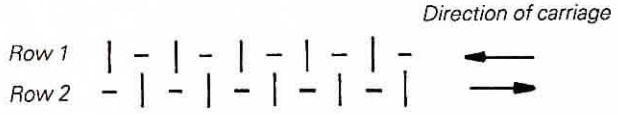
TOYOTA

MAIN CARRIAGE	
Selection lever or dial	Colour
Card lever	C
RIBBER CARRIAGE	
ET levers	Plain
Centre lever	Empty
Simulknit levers	S

FIGURE 2

PATTERN OF NEEDLES KNITTING AND SLIPPING WHEN USING BIRD'S-EYE SETTING

Correct needle arrangement (even number of needles)



Incorrect needle arrangement (odd number of needles)

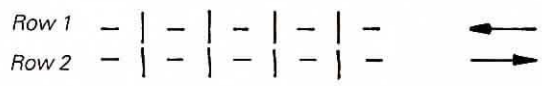
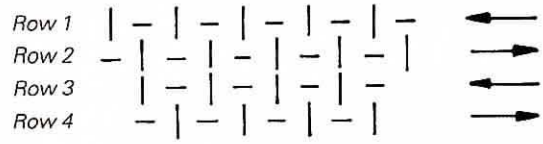
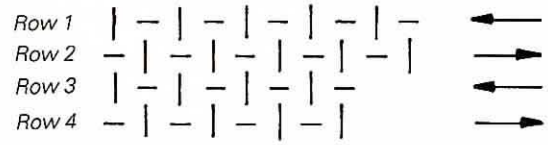


FIGURE 3

Incorrect decreasing when using bird's-eye setting

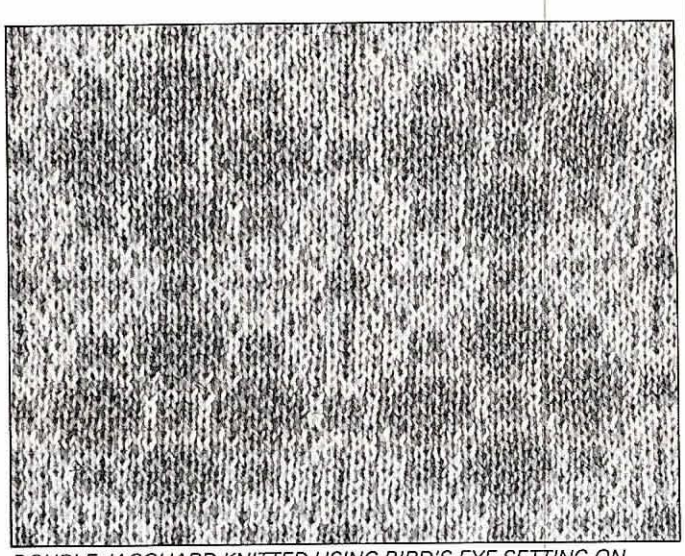


Correct decreasing when using bird's-eye setting

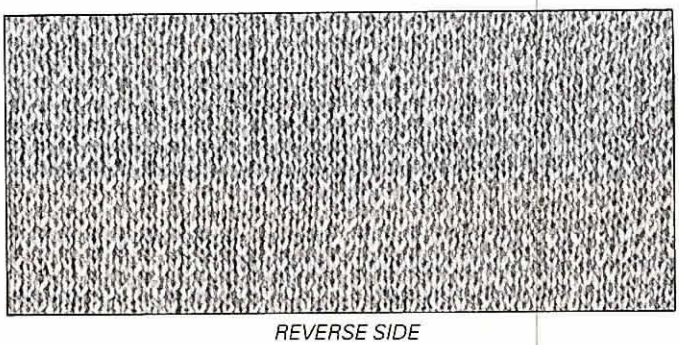


| = Needle knitting

— = Needle slipping



DOUBLE JACQUARD KNITTED USING BIRD'S-EYE SETTING ON RIBBER. KNITTED IN 3-PLY YARN AT TENSION 4/4.



REVERSE SIDE

tuck (P) position, while using the change knobs, makes alternate needles knit and tuck, instead of knit and slip, producing yet another variation. Again, the structure of the fabric is different, more open and stretchier than the basic and bird's-eye jacquards.

Another alternative to basic jacquard is knitted on Silver and Knitmaster machines with a SRP60N ribber. The reverse side of the fabric is in one colour. The set levers on the ribber are both set to 1 as for basic jacquard, but the autoset lever (on the ribber) is used as well. The autoset lever has two positions, 0 and 1 and functions automatically when the driving cam is inserted into its holder at the left of the ribber bed. Whenever the ribber carriage goes to the extreme left, the position of the autoset lever is changed by the driving cam. If the autoset lever is on 1 the ribber needles knit, on 0 they don't knit. So the autoset lever overrides the set levers, which are both set at I (which would normally make the ribber knit every row). If you start as usual at the right, with the main colour in the carriage and the autoset lever on 1, the ribber needles will knit only the main colour; if you start with the autoset lever on 0, the ribber needles will only knit the second colour. So you can choose which colour you have on the reverse side of your fabric. Though this isn't only a matter of colour as, for any particular pattern, the fabric structure will be different depending on which colour you choose. The ribber manual suggests starting with the autoset lever on 1.

When knitting this jacquard, bring the edge needle on the ribber on the side nearest the carriage to the D position when the autoset lever is on 0. This will neaten the edge of your knitting; it makes sure the edges are 'sealed'.

For all the above fabrics, the main bed is set as for basic jacquard (Figure 1) and the knitting sequence is the same. (Start at the right with the background colour in the carriage, knit one row background colour, two pattern colour, two background and so on.)

The Simulknit fabric knitted on a Toyota machine looks identical to the Silver and Knitmaster option where the reverse of the fabric is knitted in the second colour only. The structure of the fabric is actually slightly different and Simulknit is knitted in a different way. Toyota owners do not need a colour changer to knit Simulknit and an ordinary single-bed Fair Isle punchcard is used.

After knitting the welt and selection row, both yarns are threaded into the connecting arm; the main yarn goes through feeder 0 and the pattern yarn through feeder S. (The S lever on the connecting arm is set to S.) The main carriage is set as for single-bed

FIGURE 4

Card for plain jacquard. Repeat is 4 rows long.

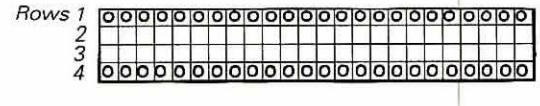
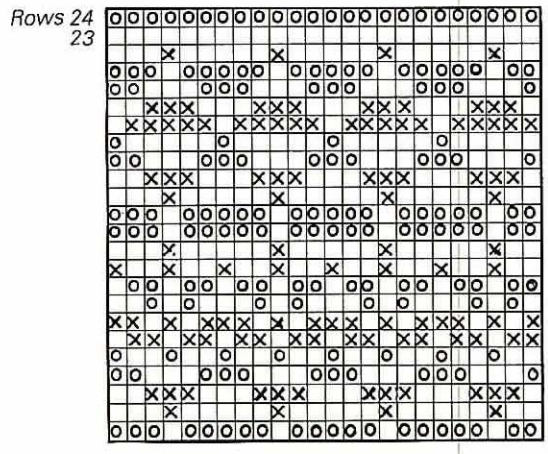


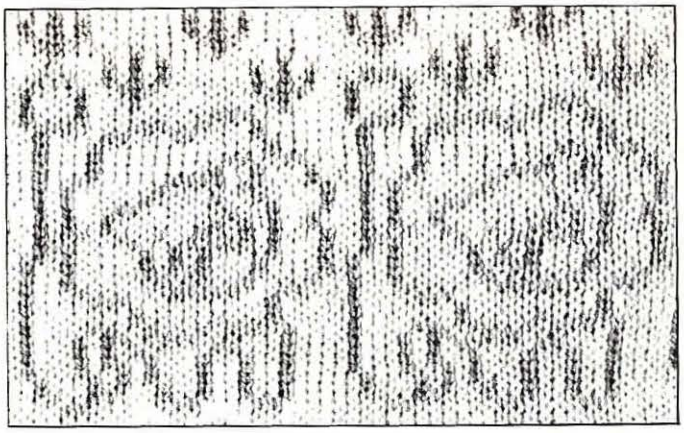
FIGURE 5



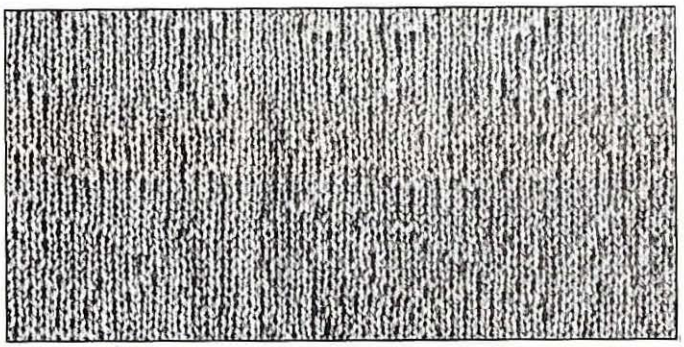
o = Punched holes on negative rows

× = Punched holes on positive rows

64►



SIMULKNIT KNITTED ON TOYOTA MACHINE WITH RIBBER, KNITTED IN 3-PLY YARN AT TENSION 4/4.



REVERSE SIDE

Fair Isle (on colour). The ET levers on the ribber carriage are set to plain and the Simulknit levers to S (Figure 1). The needles are arranged as for full-needle rib, but the edge needles are on the ribber bed. During knitting, make sure the edge needles on the main bed are in the selected position. This ensures that the edges of the knitting are sealed.

During this article I've been commenting on the structure of the fabric. I've done this to emphasise that, although for all these fabrics the needles are arranged as for a full-needle rib, the structure (and therefore the appearance and feel) of the knitting depends on how you knit upon those needles. This is important if you want to knit plain jacquard. Suppose you just want a border of patterned double jacquard. How do you knit the rest of the garment? You knit it in plain jacquard, that is, a fabric of the same structure as the patterned jacquard but with only the background colour showing on the right side. After finishing the patterned area, you continue to knit without changing the carriage settings, using the card in Figure 4. (Simulknit and the Silver or Knitmaster fabric with a single colour on the reverse side, are not suitable for plain jacquard.) If you have an electronic machine, program in a blank area of a mylar sheet or memorised pattern.

You can continue to change yarns or not as you prefer. However, the presence of the second colour affects the tone of the main colour and continuing to change yarns ensures the same tone for the main colour throughout the garment.

Figure 4 is a useful card to punch out and keep. When knitting with it, you must start at the right, in the usual way, with the background colour in the connecting arm. This means you have to arrange that your 'border' card finishes with a fourth row of the jacquard knitting cycle. (The number of rows on the card must be divisible by four – see last month's article.) If the number of rows is **not** divisible by four, add two rows, the first blank, the second totally punched, to the end of your border card (see rows 23 and 24, Figure 5).

When you knit your garment, join the two cards (border pattern and plain jacquard) together. Knit the border and then continue knitting using the 'plain jacquard' card. When you're well into this card, detach the border card and join the ends of the 'plain jacquard' card and continue knitting.

Next month I shall be writing about knitting garments in rib fabrics (of all sorts).

CREATIVE INTARSIA

'CARDS'

Terry gambles on his playing-card motif being a winner and comes up with a design that will give you a trump hand in the style game.

Terry Armitstead

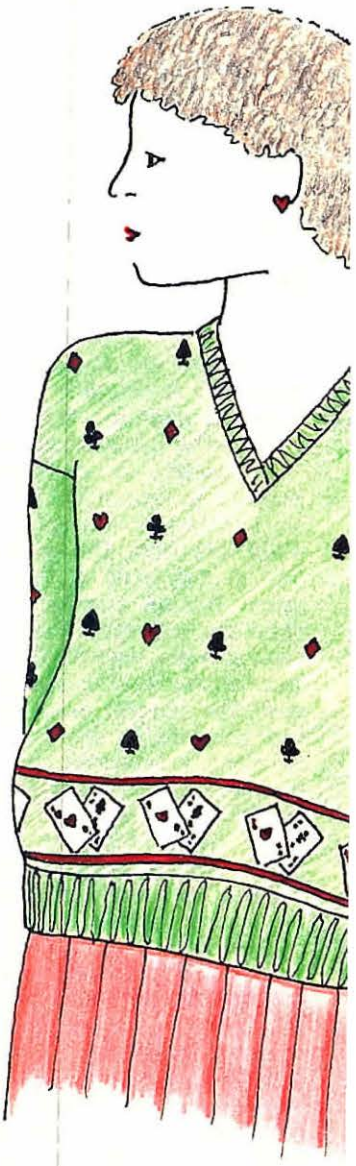
To begin a new year, I like to produce a bold graphic pattern. Whilst looking through a book on one of my favourite subjects, interior decor, I came across a picture of an eighteenth-century card-table which was covered in a needlepoint, 'trompe-l'oeil' design of playing-cards. These tables were very popular during this period and some not only had designs of realistic-looking hands of cards on them, but also bags of money or counters. This was the starting point for this month's design, 'Cards'.

In addition to the large intarsia design, I have also produced a border of playing-card symbols and one of paired cards. These can also be effective used as single motifs or as a widely-spread repeating motif.

As a background colour to the main motif, the obvious choice would be bright green (baize) or alternatively black, to give a strong contrast to the cards, which themselves look more authentic in off-white rather than pure white.

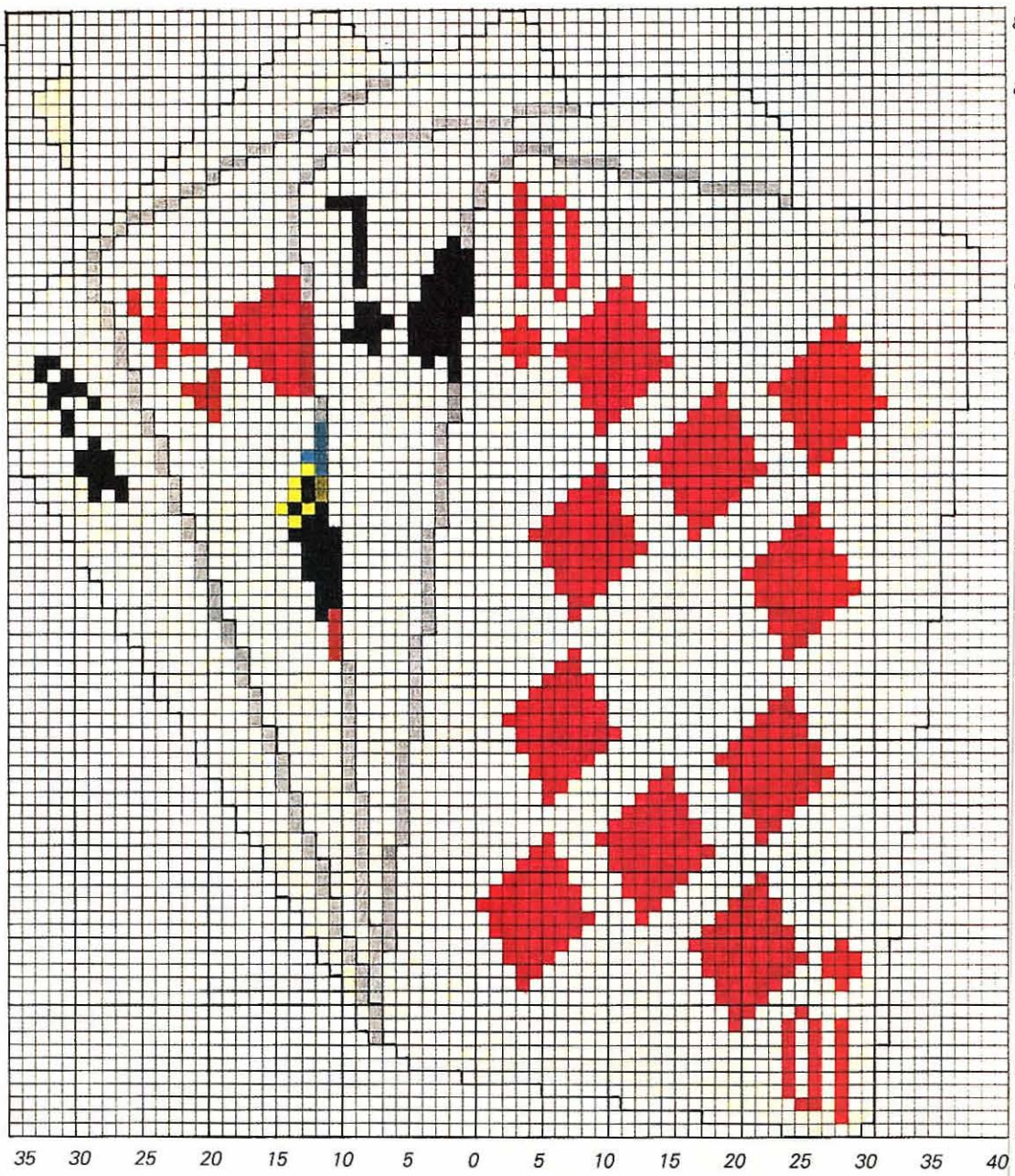
For evening garments, the border of playing-card symbols could be knitted in gold and silver lurex instead of the red and black and on the paired-cards border, the cards could be knitted in pearl-lustre lurex with gold and silver lurex symbols.

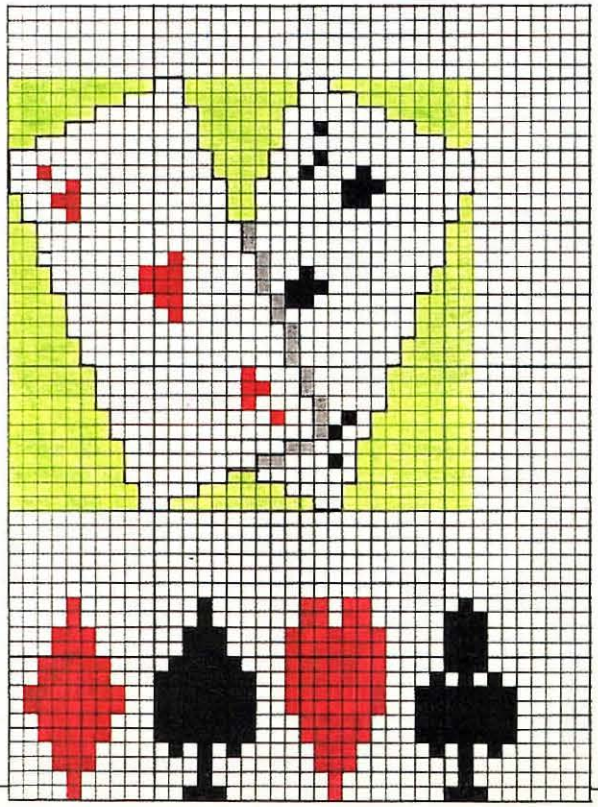
Finally, for a really stunning effect, the large intarsia design could be knitted entirely in lurex versions of the colours shown.



INSET

CONTINUE ON INSET ABOVE





PAIRED-CARDS BORDER

CARD SYMBOLS BORDER

8 DAISY FRESH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Spectrum Tango 4-ply. (Yard Guide No. 11.)
1 x 500g cone in Petrel (MC).
1 x 500g cone in White (C).
2.50 mm crochet hook.

GARMENT WEIGHT
Finished garment in second size weighs 520g.

The fibre content of this yarn is 80% Courtelle, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 104 [109, 114, 120] cm, 41 [43, 45, 47] in.
Length to shoulder 71 [72, 73, 74] cm, 28 [28½, 29, 29½] in.
Sleeve seam with cuff folded back 43 [44, 45, 46] cm, 17 [17½, 17½, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

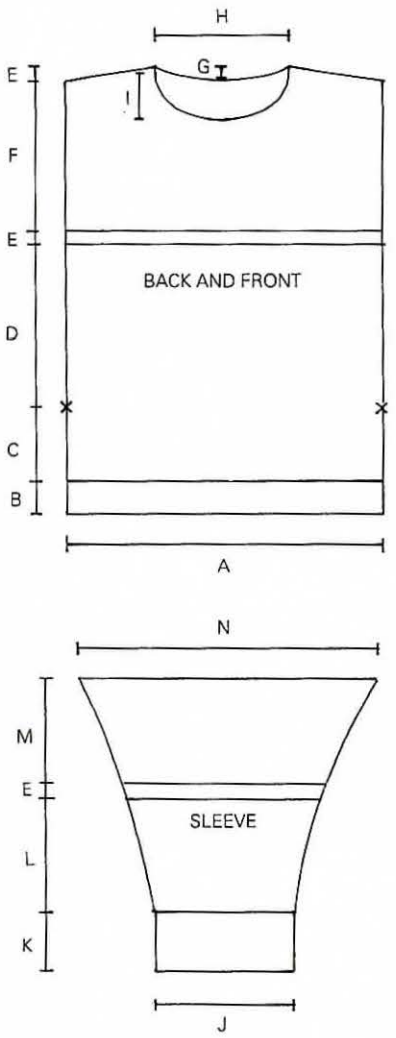
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines or right light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.

BACK

Push 164 [172, 180, 188] Ns at centre to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 24 rows. Using MT+2, K 1 row. Using MT–2, K 24 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. RC shows 50 *. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 48 rows. Place marker at each end for side splits. K 100 [104, 108, 112] rows. RC shows 148 [152, 156, 160]. Lock card on first row. Cont in st st. Using MT–1, K 2 rows C, 2 rows MC, 2 rows C and 2 rows MC. RC shows 156 [160, 164, 168]. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT, K 96 rows. RC shows 252 [256, 260, 264].
SHAPE NECK AND SHOULDERS
Note patt row on card. Using nylon cord, K 111 [116, 121, 126] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row and, AT THE SAME TIME, cast off 12 [13, 13, 14] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 11 [11, 14, 14] sts. With carriage at right, unravel nylon cord over 58 [60, 62, 64] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Place a marker on Ns 19 and 65 at left and right of centre 0 for lower edge of pockets. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 48 rows. Place marker at each end for side splits. K 12 rows. Place a marker on Ns 19 and 65 at left and right of centre 0 for lower edge of pocket tops. K 16 rows. Place a marker on same Ns as before for top corners of pocket tops. K 72 [76, 80, 84] rows. RC shows 148 [152, 156, 160]. Lock card on first row. Cont in st st. Using MT–1, K 2 rows C, 2 rows MC, 2 rows C and 2 rows MC. RC shows 156 [160, 164, 168]. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT, K 72 rows. 24 rows less have been worked to shoulder than on back.



A = 52.5 [55, 58, 60.5] cm
B = 5 cm
C = 12.5 cm
D = 26.5 [27.5, 28.5, 29.5] cm
E = 2 cm
F = 25 cm
G = 1.5 cm
H = 22.5 [23, 23.5, 24.5] cm
I = 8 cm
J = 23.5 cm
K = 10 cm
L = 19 [19.5, 20, 20.5] cm
M = 17 [17.5, 18, 18.5] cm
N = 49.5 cm

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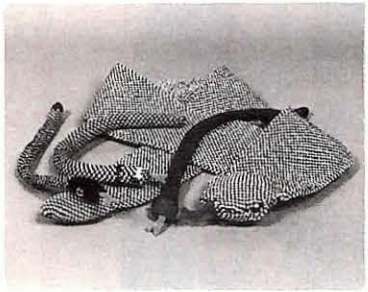

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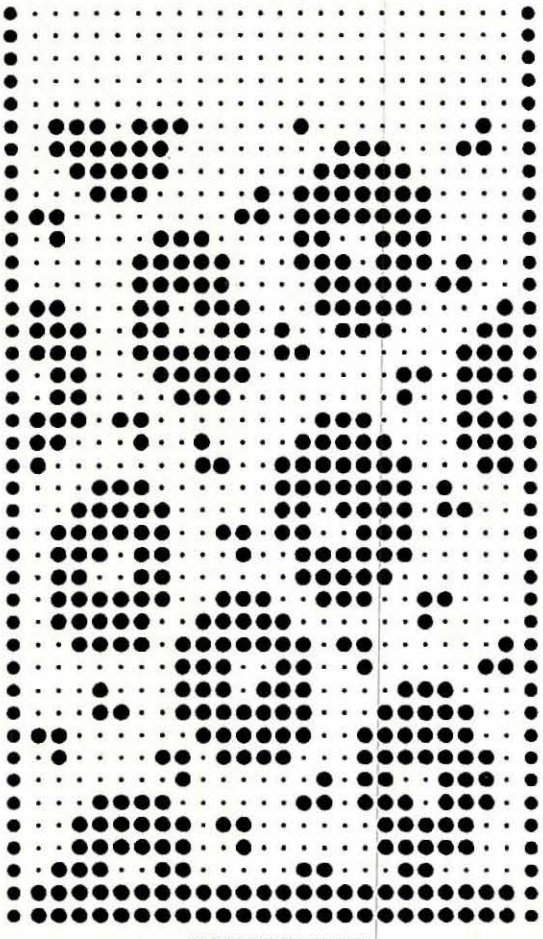

PUNCHCARD CHART

SHAPE NECK

Note patt row on card. Using nylon cord, K 97 [102, 107, 112] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge of every row until 50 [53, 56, 59] sts rem, then on every foll alt row until 47 [50, 53, 56] sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 12 [13, 13, 14] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 11 [11, 14, 14] sts. With carriage at right, unravel nylon cord over 30 [32, 34, 36] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 74 Ns at centre to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 48 rows. Using MT+2, K 1 row. Using MT–2, K 48 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. RC shows 98. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of next row, K 3 [7, 11, 15] rows. Inc 1 st at each end of next and every foll 5th row until there are 104 [104, 102, 102] sts. K 2 [0, 3, 1] rows. RC shows 72 [74, 76, 78]. Lock card on first row. Cont in st st. Using MT–1, cont to inc on every 5th row from previous inc and, AT THE SAME TIME, K 2 rows C, 2 rows MC, 2 rows C and 2 rows MC. RC shows 80 [82, 84, 86]. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Using MT, cont to inc on every 5th row from previous inc until there are 116 sts, then on every foll alt row until there are 154 sts. K 6 rows. RC shows 144 [148, 152, 156]. Cast off loosely.

COLLAR

Join right shoulder seam. Push 176 [180, 184, 188] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 60 rows. Using MT+2, K 1 row. Using MT–2, K 60 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. RC shows 122. With P side facing, pick up 8 sts down left side of back neck, 58 [60, 62, 64] sts across back neck, 8 sts up right side of back neck, 36 sts down right side of front neck, 30 [32, 34, 36] sts across front neck and 36 sts up left side of front neck and place on to Ns. Using MT+2, K 2 rows. Cast off loosely.

POCKETS (MAKE 2)

Push 48 Ns at centre to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at right. Push Ns to HP. Using C, cast on by hand. Push Ns from HP to UWP. Set RC at 000. K 1 row. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 60 rows. Cont in st st and MC. Set RC at 000. Using MT–2, K 16 rows. Using MT+2, K 1 row. Using MT–2, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder and collar seam. Set in sleeves, matching centre to shoulder seams. Join sleeve and side seams down to side split markers. Sew pockets on to marked positions. Using crochet hook and MC, work 2 rows of dc along side split edges, taking 3 sts tog at top of each split on each row and, along lower edges, making 3 dc at each corner.

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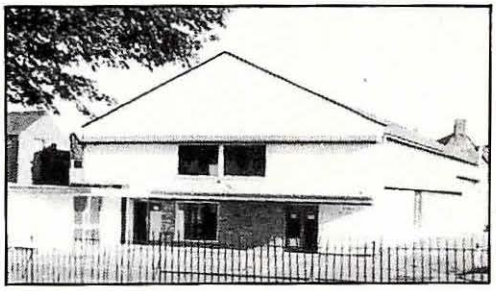

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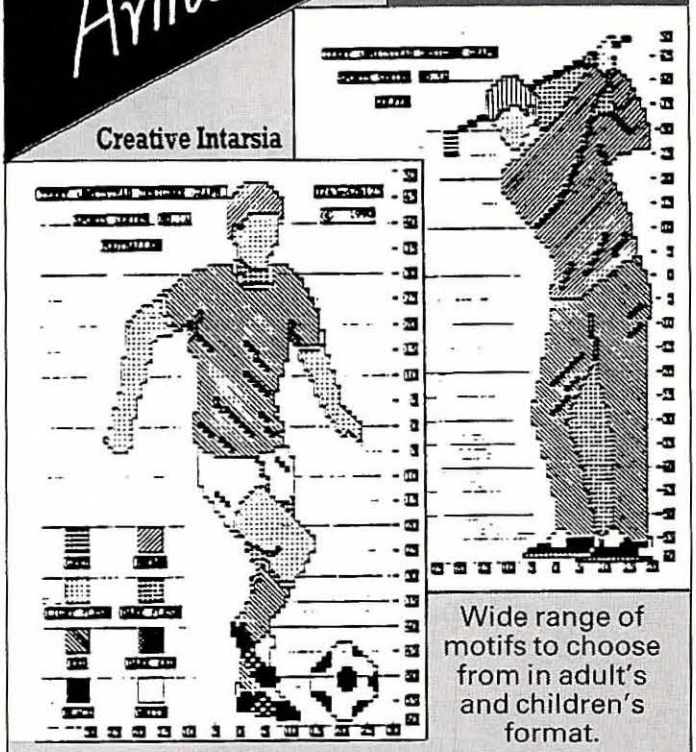

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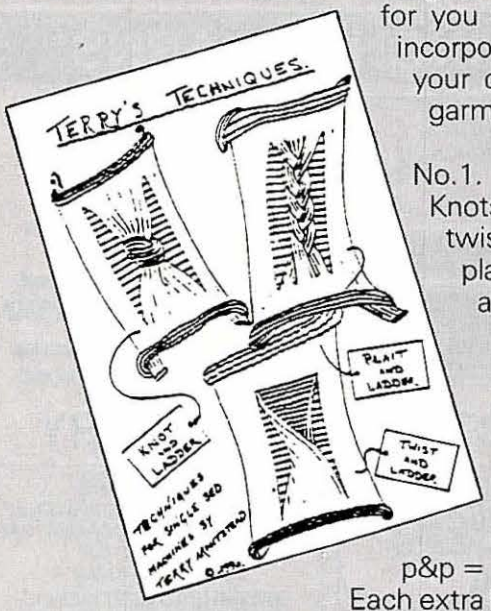

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9 CASHMERE CREW NECK

YARN

Nina Miklin – Maestro.
350g cone already wound double.

The fibre content of this yarn is 50% Cashmere, 50% Wool. For further information about this yarn, please write to the following address: Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

SIZES

Small [medium, large].
WOMAN'S JUMPER
Actual size 100 [112, 124] cm, 39½ [44, 49] in.
Length to shoulder 65 [68, 71] cm, 25½ [27, 28] in.
Sleeve seam 39 [41, 43] cm, 15½ [16, 17] in.
MAN'S JUMPER
Actual size 104 [114, 124] cm, 41 [45, 49] in.
Length to shoulder 67 [70.5, 74] cm, 26½ [28, 29] in.
Sleeve seam 41.5 [43.5, 45.5] cm, 16½ [17, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

MACHINES

Standard gauge machine with ribber for welts and cuff.

MAIN TENSION

Stocking stitch: Approximately T4 on Brother 910.
10 cm square = 32 stitches and 50 rows.

For perfect results, please check your tension carefully.

NOTE

All decreasing along armhole and top of sleeve is fully fashioned.

MAESTRO
Cashmere / Wool
by Nina Miklin

WOMAN'S JUMPER

FRONT

Arrange over 150 [170, 190] Ns for 2x1 rib. Knit as per diagram to neckline. RC shows 082 [085, 088].
SHAPE NECK
Put all sts on left, plus 3 [4, 5] sts on right of 0 on hold. Cont shaping at neck edge. K 2 rows, put 3 sts on hold. (K 2 rows, put 2 sts on hold) twice. (K 1 row, put 1 st on hold) five times. K 2 rows, cast off 1 st. K 4 rows, cast off 1 st. K 6 rows, cast off 1 st. K to RC 130 [135, 140]. Cast off shoulder sts. Rep shaping on left side. Put the centre sts on hold on to WY.

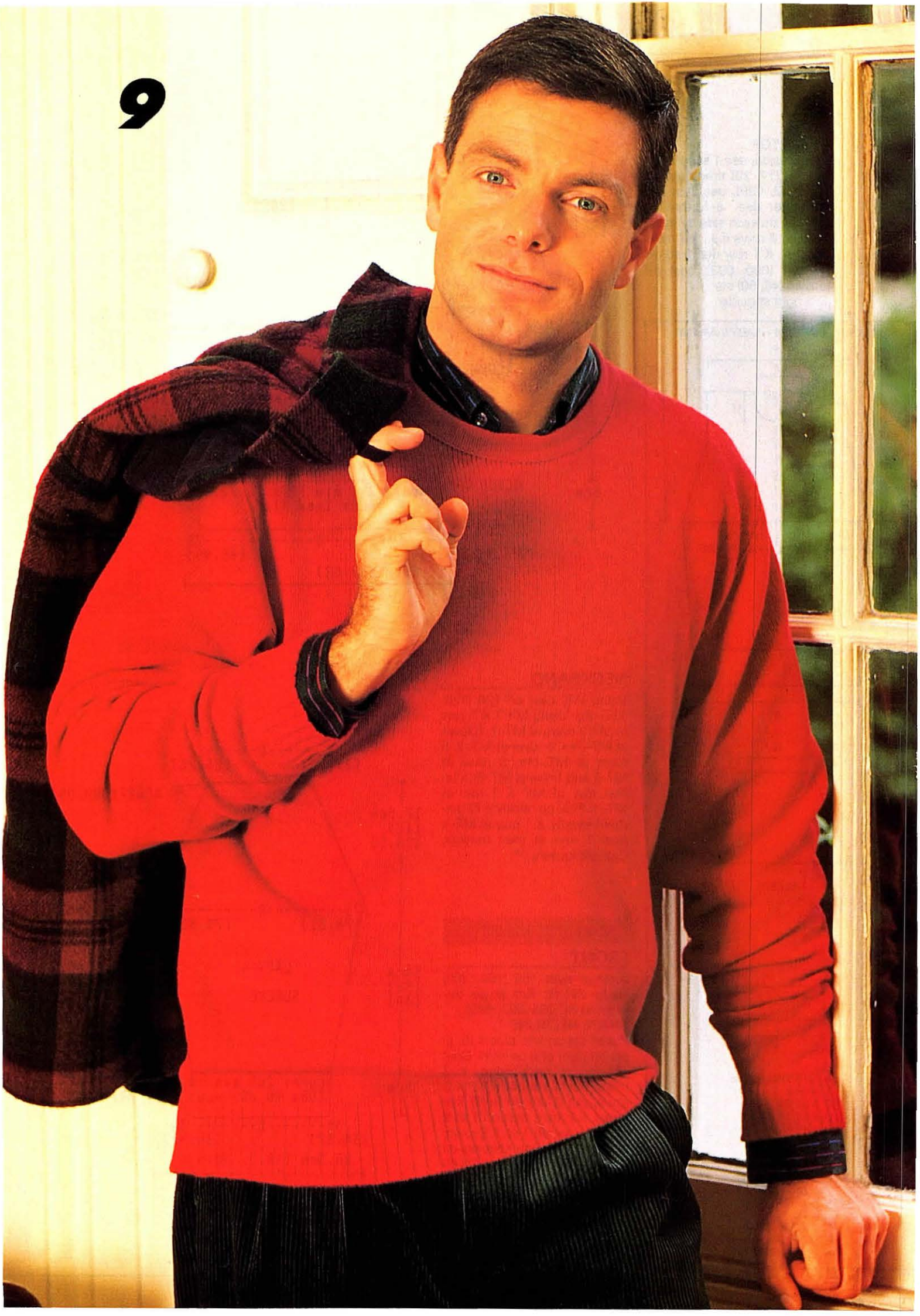
BACK

Cast on and knit as per diagram to RC 110 [115, 120] and shape back shoulder: (Put 4 sts on hold and K 2 rows) 10 times whilst shaping back neck from RC 118 [123, 128]. Put all sts on right, plus 5 [6, 7] sts on left of 0 on hold. K 2 rows, put 4 sts on hold. (K 2 rows, put 2 sts on hold) three times. (K 2 rows, put 1 st on hold) three times. Rep shaping on right side. Put all neckline sts on to WY.

SLEEVE

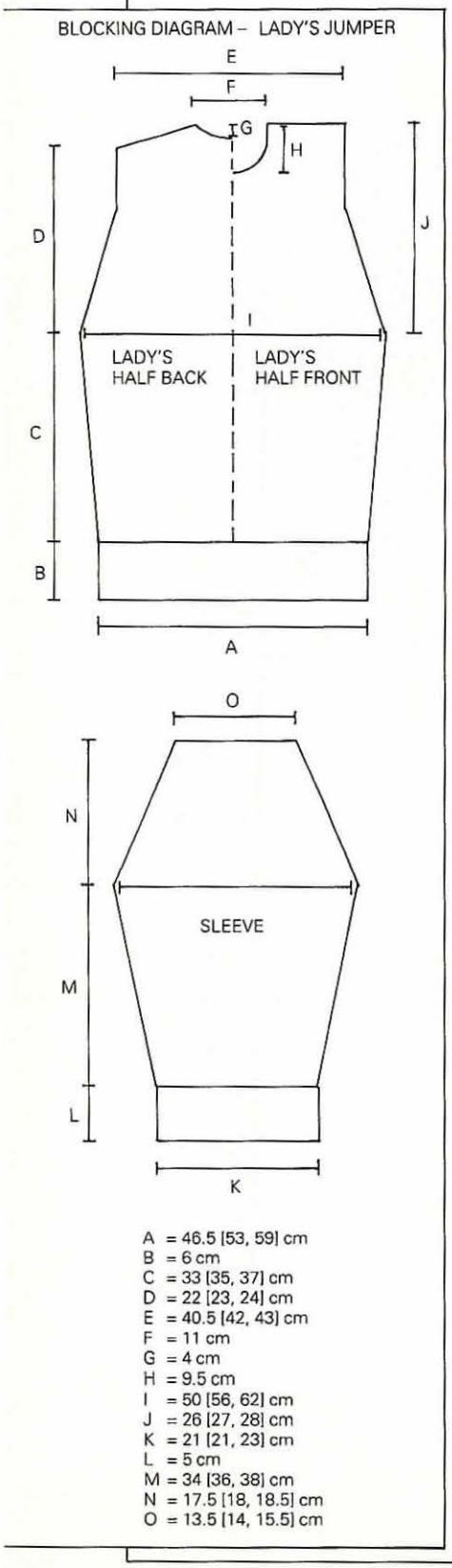
Arrange over 68 [68, 74] Ns for 2x1 rib. Knit as per diagram to RC 170 [180, 190]. Set RC at 000.

Trousers. DEBENHAMS.

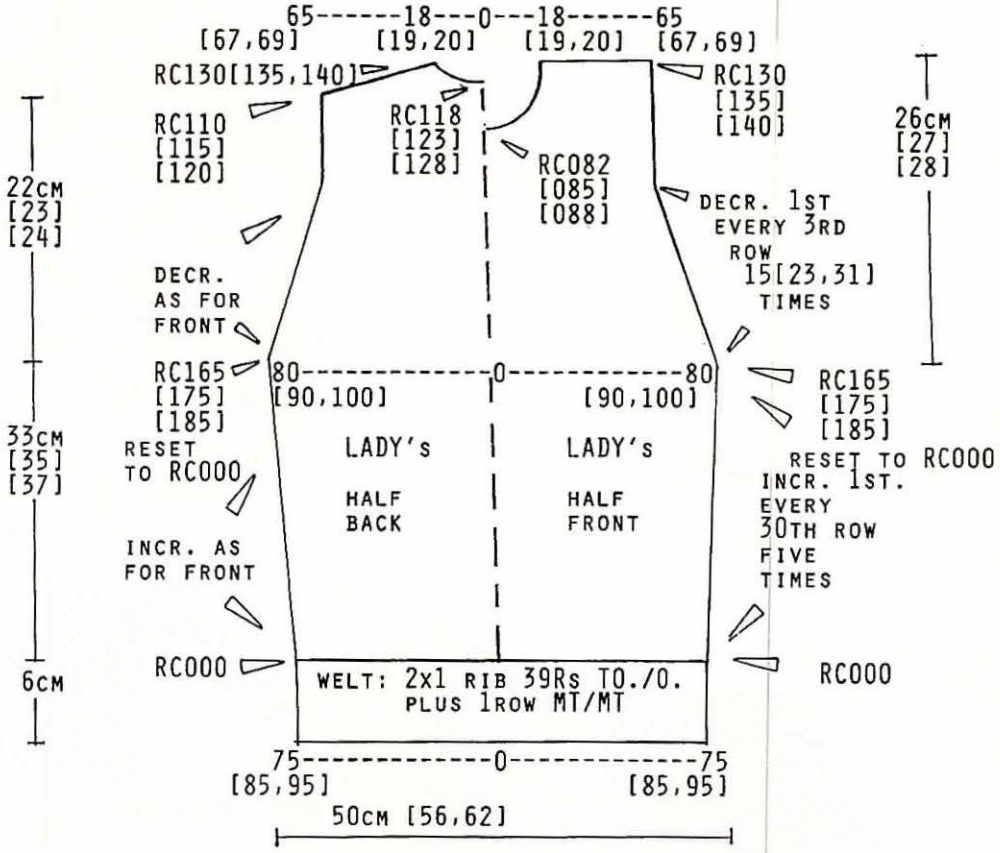

9

SHAPE TOP

At each side, dec 1 st every alt row 18 [17, 20] times. At RC 035 [033, 039], dec 1 st and thereafter dec a further 34 [37, 35] sts each side by dec 2 sts over 3 rows (i.e., K 2 rows dec 1 st, K 1 row dec 1 st). At RC 087 [090, 093], cast off rem 44 [46, 50] sts.
Join right shoulder.



A = 46.5 [53, 59] cm
B = 6 cm
C = 33 [35, 37] cm
D = 22 [23, 24] cm
E = 40.5 [42, 43] cm
F = 11 cm
G = 4 cm
H = 9.5 cm
I = 50 [56, 62] cm
J = 26 [27, 28] cm
K = 21 [21, 23] cm
L = 5 cm
M = 34 [36, 38] cm
N = 17.5 [18, 18.5] cm
O = 13.5 [14, 15.5] cm



NECKBAND

Using WY, cast on 120 [126, 132] sts. Using MY * K 1 row at MT, 3 rows at MT–1, 5 rows at MT–1••, 4 rows at MT–2, 5 rows at MT–1••, 3 rows at MT–1 and 1 row at MT. Pick up first row of MY. K 1 row at MT–1. Pick up neckline of garment evenly. K 1 row at MT–1 plus 1 row at max tension. Cast off loosely **.

MAN'S JUMPER

FRONT

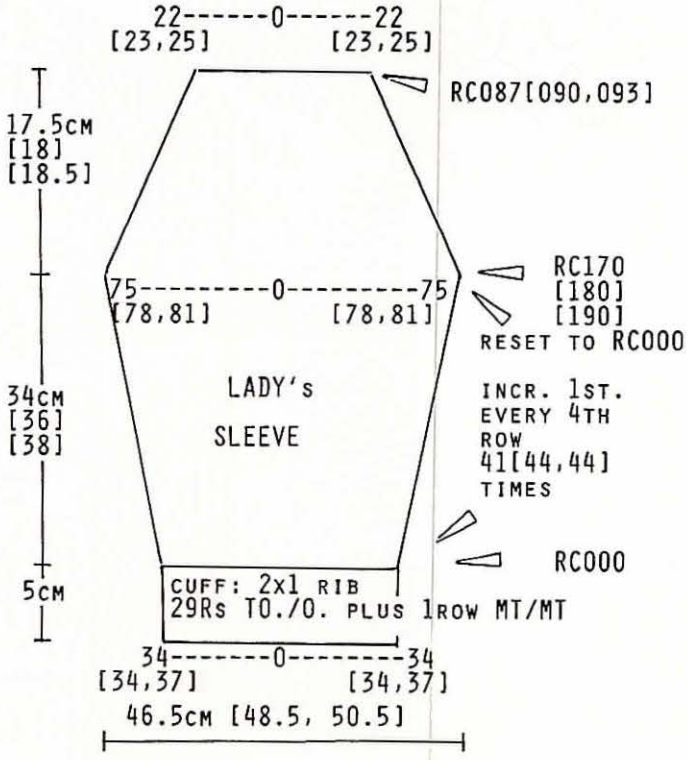
Arrange over 168 [194, 200] Ns for 2x1 rib. Knit as per diagram to RC 095 [097, 098].

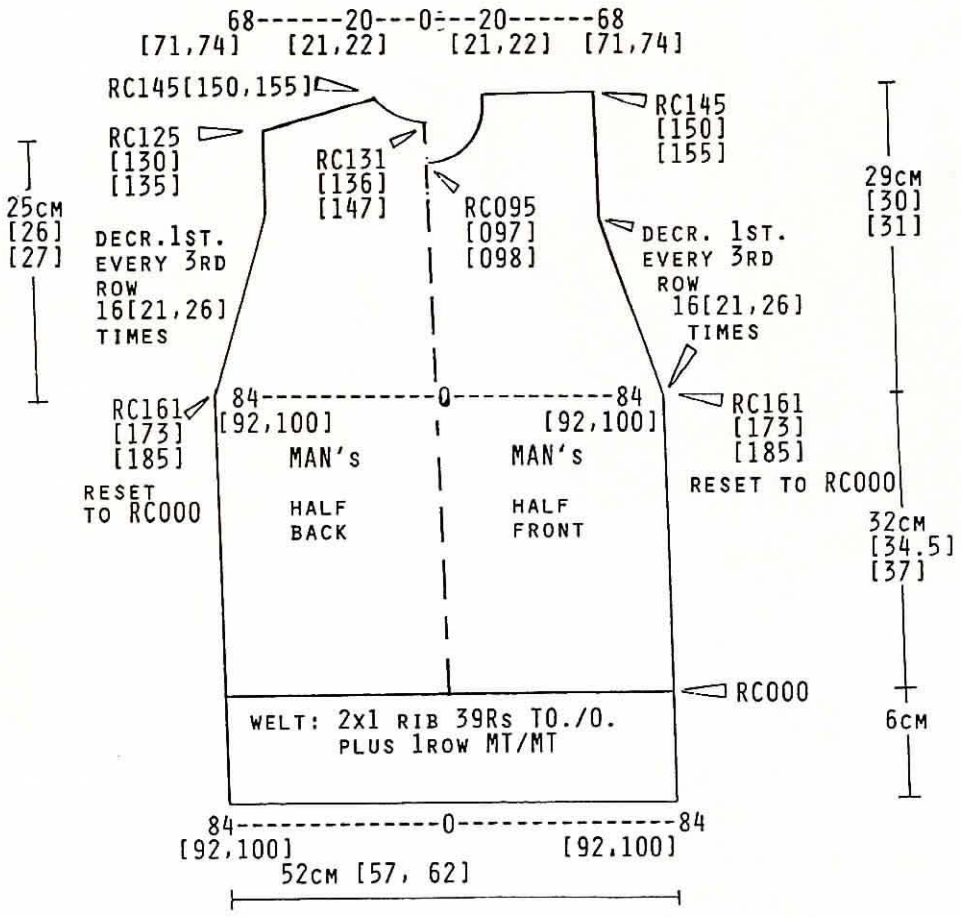
SHAPE NECKLINE

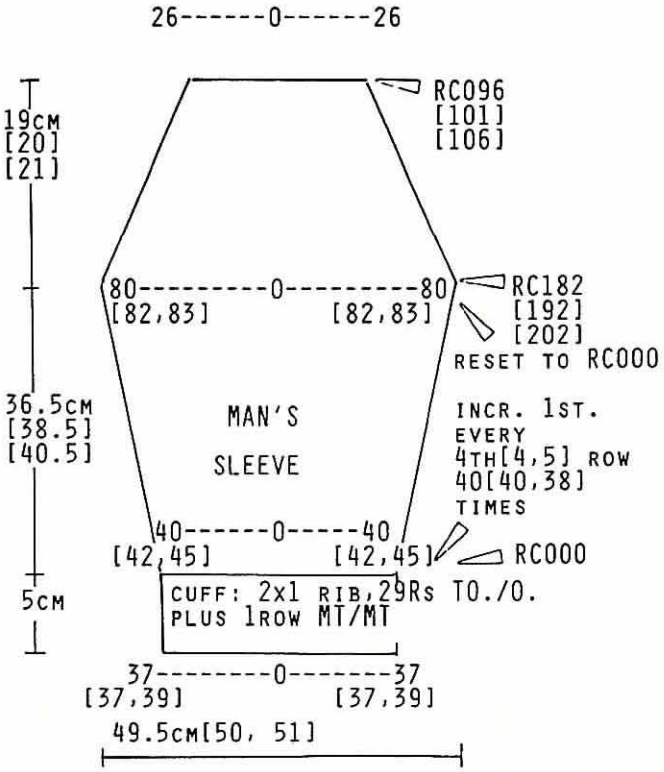
Put all sts on left, plus 4 [5, 6] sts on right of 0 on hold. Cont shaping at neck edge. K 2 rows, put 3 sts on hold. (K 2 rows, put 2 sts on hold) five times. K 2 rows, cast off 1 st. K 4 rows, cast off 1 st. K 6 rows, cast off 1 st. Rep shaping on left side. Put the centre sts on hold on to WY. Cast off shoulder sts.

BACK

Knit as per diagram to RC 125 [130, 135].





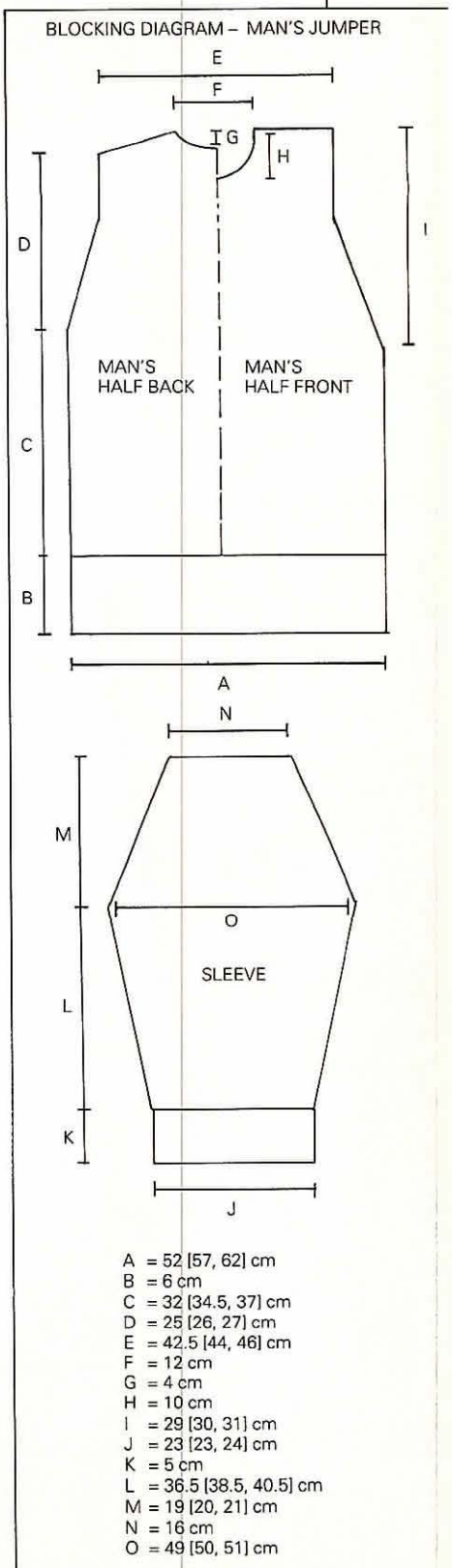


MAKING UP

Join left shoulder. Put in sleeves. Wash garment in lukewarm water. Dry and steam press. Join underarm and side seam.

CARE INSTRUCTIONS

Cool hand wash.



A = 52 [57, 62] cm
B = 6 cm
C = 32 [34.5, 37] cm
D = 25 [26, 27] cm
E = 42.5 [44, 46] cm
F = 12 cm
G = 4 cm
H = 10 cm
I = 29 [30, 31] cm
J = 23 [23, 24] cm
K = 5 cm
L = 36.5 [38.5, 40.5] cm
M = 19 [20, 21] cm
N = 16 cm
O = 49 [50, 51] cm

SHAPE SHOULDERS

(Put 4 sts on hold and K 2 rows) ten times whilst shaping back neck from RC 131 [136, 147]. Put all sts on right, plus 5 [6, 7] sts on left of 0 on hold. K 2 rows, put 4 sts on hold. (K 2 rows, put 2 sts on hold) four times. (K 1 row, put 1 st on hold) three times. Rep shaping on right side. At RC 145 [150, 155], put the centre sts of back neck on to WY. Cast off shoulder sts.

SLEEVE

Arrange over 74 [74, 78] Ns for 2x1 rib. Knit cuff. Put all sts on to WY. Release from machine and replace over 80 [84, 90] Ns. Knit as per diagram to RC 182 [192, 202]. Set RC at 000.

SHAPE TOP

At each side, dec 1 st every alt row 32 [37, 42] times. At RC 063 [073, 083], dec 1 st, thereafter dec a further 21 [18, 14] sts each side by dec 2 sts over 3 rows (i.e., K 2 rows dec 1 st, K 1 row dec 1 st). At RC 096 [101, 106], cast off rem 52 sts. Join right shoulder.

NECKBAND

Using WY, cast on 128 [136, 146] sts. Using MY, K as for woman's neckband from * to **.

MASTERCLASS

PARTY TIME

Party time comes at many times of the year, but somehow party time at Christmas and New Year is very special, whether you're invited to a grand and dressed up occasion, all glitter and gold dust and jewels or just a simple little family or friendly get-together.

76►

Mary Dowse

There are as usual many variations of the 'party dress', from the fully fledged full-skirted dance dress to the revealing and skimpy micro-mini much loved by Paris. Most of us decide that we want something in-between, but don't forget that this is a magic time of year, so do be a bit brave and dashing in your choice. You can wear long or short, from full length to the shortest of minis – and if you are good at crochet, be extremely fashionable and use it either for whole garments or as a lavish decoration.

This looks great – not the delicate lace of very fine cottons and very fine steel hooks, but the same patterns used **big** with four-ply yarn or even thicker. It makes a pleasant change from knitting, as you really can sit and talk to your friends while you're doing it. If you have never progressed beyond that painful row of crab stitch, splash out a bit. Thick, Lurex lace makes a great party decoration.

Now who is going to wear a micro-mini party frock and where will they wear it? If you are young, dashing and slender and going to the right sort of party, the dress which 'begins late and finishes early' can look tremendous – and they are wonderful to knit. If, however, you are a bit overweight and your legs are less than perfect, wear something long. Also, even in these liberated days, bear in mind that although most men at the party will find your mini very attractive and fetching, your nearest and dearest may simply hate the idea of you wearing one! Still, if you can get away with it the shortest little lurex shift looks rather good.

Curiously enough, if you feel that you can't get away with a mini, the same dress, made really long, gives something of the same look (much more effective than a vague in-between length), or try a 'drape'. These can be spectacularly knitted in pure lurex or discreet in other yarns, either pure liquid gold or simple sooty black.

These days it is often extremely difficult to know what everyone else is going to wear to a party. Sometimes you will not even know whether other guests will be in full evening dress or jeans and sweaters, so try a simple understated little draped dress in black or a quiet colour, your showiest costume jewellery (in your handbag on arrival in case it's glaringly unsuitable) and a really big, light but spectacular stole or shawl with lots of glitter. Take a quick look round and either leave the stole with your coat or thankfully swathe yourself in translucent Christmas glitter.

I've designed one especially for you. It could be in pure lurex or various mixtures but I knitted the sample in Forsell's one-ply wool. This is a really super yarn, whether used singly as fine lace, double for light but shapely dresses or sweaters, or lots of strands in multi-colours for a 'Kaffe Fassett' effect – a terrific yarn for parties or at any other time.

You will need to wear a slip with your dress but don't knit it. Wear a pure silk one for the ultimate luxury – or at least a 'silky' type fabric and then you will look and feel lovely for any party.

Jewellery, SALISBURYS. Tights, CHRISTIAN DIOR.

The Book of
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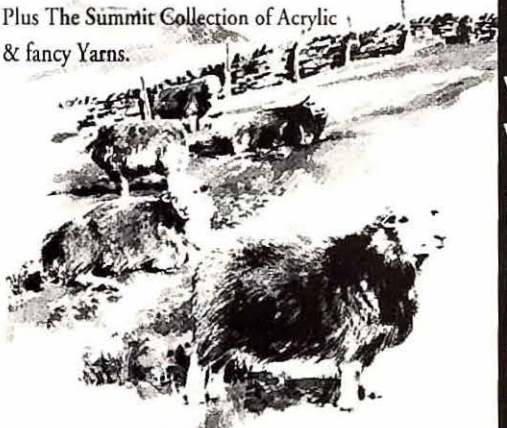

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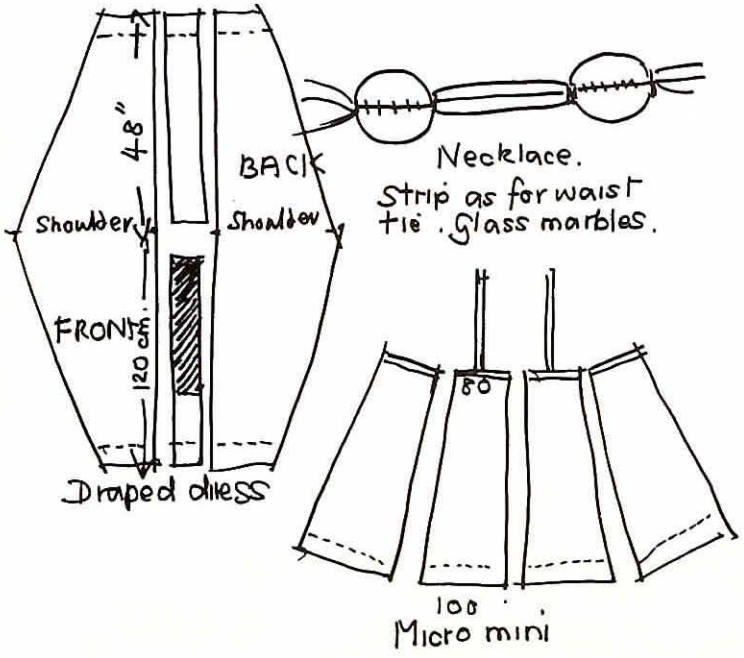
MICRO-MINI

Very easy. Standard gauge machine. Original made with two strands of Forsell's 2-ply Wool in one feeder and four strands of fine lurex (Bramwell's or similar) in second feeder. Alternatively use yarns of similar weight. The exact amount depends upon your Fair Isle design, but approximately 200 grammes of each colour of two-ply wool and 500 grammes of lurex in each colour. The original used black and damson wool and gold and green lurex.



SIZES

Two only, 8-10 [12-14].
Average length approx 76 cm, 30 in from nape of neck to hem. Width 86 [91] cm, 34 [36] in unstretched at top.

TENSION

Approx 30 stitches and 30 rows to 10 cms, 4 in on Fair Isle. Approximate tension dial 4 (Jones/Brother), tension dial 5 (Silver Reed or Knitmaster).

You could also knit this on a Passap if you adjust the tension.

TO KNIT

Cast on in WY 40-0-40 [50-0-50]. 80 [100]. Knit 15 rows ending with loose row. Change to main yarn/s in feeder 1. Knit 10 rows. Add yarns for feeder 2. Fair Isle pattern and main tension. Knit 12 rows. Pick up first row of main yarn/s and continue in pattern. Knit 200 rows evenly decreasing one stitch each side until you have 30-0-30 [40-0-40]. 60 [80]. Knit plain, 1 row loose, 12 rows at main tension. Pick up loose row and cast off. Make four pieces alike.

SHOULDER STRAPS

Close cast on in lurex 14 sts. MT–2. Knit approx 30 cm, 12 in. Cast off. Make two.

WAIST TIE

Same as shoulder straps but knit approx 1.5 metres, 1¾ yards.

MAKING UP

Sew all seams, using fine loose over-sewing and picking up one thread only each side. Thread elastic through top channel, pull up to fit and neaten. (Approx 6 cm, 2¼ in.) Sew on shoulder straps. Steam lightly but well, pressing if necessary.

This knitting allows for a further 5 cm, 2 in hem to be turned up and slip stitched to give a little extra weight at the hem.

DRAPED DRESS

Original knitted using two strands Forsell's 1-ply Wool, with small amounts lurex added for part of central front panel. For all sizes, two cones (over 3,000 metres a cone and approx £4.50 per cone) should be sufficient.

SIZES

Small, medium, large.
8-12 [14-18, 20-26].
Easy fitting. Length as given 122 cm, 48 in.

TENSION

Approx 32 stitches and 50 rows to 10 cm, 4 in in wool used double. Approx tension 2 (Silver Reed or Knitmaster), tension 1 (Jones/Brother).

TO KNIT – SIDE PANEL

Cast on in WY at **left** of needlebed on needles 100-15 (85 sts). Knit 15 rows ending with loose row. Change to main yarns and tension. Knit 20 rows. Make row of holes for picot by transferring alternate needles to adjacent needles. Knit one row. Push non-working needles back to knitting (or use lace carriage). Knit 20 rows, pick up first row of MY to make hem. Knit 1 row loose. MT. Increase 1 st at right every 5th row to 200 needles (575 rows). To shorten, increase every 4th row. Put in markers for shoulder line. At right, decrease 1 st every 5th row back to 85 sts (575 rows). Knit hem as at beginning. Pick up on loose row and cast off loosely. Make a second piece. It is not necessary to reverse shaping as front and back are alike, but it is helpful to put marking threads each side at 50 row intervals to make sewing up easier.

CENTRE PANEL – FRONT

Cast on in WY 27, 50, 74 in centre of needlebed so that if you wish to use a pattern it will be easy to centralise it. Knit hem as side pieces. Knit 150 rows. Change colour and/or pattern. Knit 385 rows. Change to main colour and tension. Knit 5 rows, 1 row picots, 5 rows. Pick up and cast off.

CENTRE PANEL – BACK

As front, but all in main colour and knit 550 rows.

MAKING UP

Sew centre panels to side pieces, matching marking threads. Pick up each edge of neck 25-30 sts. Knit 5 rows, 1 row picot, 5 rows. Pick up first row to make hem and cast off. Steam gently to flatten. Sew side seams (fine, loose oversewing picking up 1 thread only each side). Steam dress again and hang on dress-stand or padded hanger to settle, preferably for several days.

This looks very good with the front panel decorated with crochet. The original sample was decorated with rings. Wind yarn round your finger 20 times and cover closely with double crochet. Leave an end to sew to dress.

Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

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QUESTION TIME

This month we are going to do something quite different, turning our usual spot 'Question Time' into more of a workshop. In class recently we have been looking at tuck stitch in depth and studying its idiosyncrasies.

Pat Coulston

Firstly, what is a tuck stitch? Technically, it is made in this way. When the cam is set to **tuck** the needle is brought forward, in a selected channel which only allows the needle to come forward far enough to grasp the yarn, but not to knit the stitch through – hence a loop of yarn is left in the needle. This can be repeated on several rows before the stitch is allowed to knit off the needle. This makes a tuck stitch.

The next point to stress is that tuck stitch is quite different from its relations, stocking stitch and Fair Isle and looks nothing like them.

The two pieces of knitting shown are both knitted on a Brother 830 at tension 6 over 50 stitches and 50 rows.

The stocking stitch measures: 50 stitches = 16.5 centimetres and 50 rows = 11.5 centimetres.

The tuck stitch measures: 50 stitches = 19.5 centimetres and 50 rows = 8 centimetres.

Tuck stitch is wider and shorter than stocking stitch.

The way to remember this difference is to think of tuck stitch as a row of short fat men standing one on top of the other, in rows. In other words, they need more space in width, but less space in length. Hence, tuck stitch is wider and shorter than stocking stitch.

Imagine now another little scene. A knitter, fairly inexperienced, has knitted several jumpers from an easy stocking stitch pattern and thinks 'I'll use the same pattern, but in a tuck stitch'. No tension swatch is made (which would immediately have warned her) and she ploughs straight on. She knits the back – thinks it's a bit funny, but goes on with the front, sleeves, neckband, the lot! You know what happens next – disappointment and disillusionment as the garment is . . . miles too wide and miles too short.

Moral – If you are going to knit a pattern in tuck stitch, a pattern specially written for this type of stitch **must** be used – you cannot adapt another one.

Analysing why that pattern did not work, the tension for the stocking stitch jumper, using Bramwell four-ply at tension 6 on a Brother, was 30 stitches and 40 rows to ten centimetres. Using the same machine and tension, but using a tuck stitch pattern, the results were 25 stitches and 60 rows to ten centimetres. Quite a difference! Look back in *MKM*, compare tensions for stocking stitch and tuck stitch (in four-ply) and note the differences.

The next point about tuck stitch to resolve is how many loops can one needle cope with? Each needle has to hold a stitch and up to one, two, three or four loops; any more is just too much. Remember also, after the needle has collected the required number of loops, it is pushed right forward to knit the stitch and then back through these loops. Assistance is, however, available in the form of some downward weight, which helps the stitch to knit back all the loops collected. So the next point is **weighting.**

This needs to be even, particularly at the edges. If you use the ribber for your welts, leave the cast-on comb in position and possibly a weight at both ends (this has to vary, according to each pattern) but you may still need to use claw edge weights and move them up every 20 or so rows. If you do not have a ribber, Brother and Toyota owners can use their single-bed cast-on comb and Silver and Knitmaster can use the weights that come with the lace carriage. There is another type of weight available called, I believe, **Triangular Weights,** which come two to a pack. The last resort is to buy some extra claw weights. The knitting gets easier as it grows, as the weight of the work helps as well.

If you are using fine yarn, more loops can be held on one needle. Excellent publications, giving lots of ideas for tuck stitch using the basic card 1 and the Silver card 2, are the ones by my former late colleague, Kate Armitage. They are just called 'Card 1' and 'Card 3' and I really recommend them to you.

If you have a machine that has the facility to always knit the last stitch **plain** instead of tucking, you are fortunate, since this gives a good edge and eliminates the chance of the end stitch dropping. However, if your machine is like my old (but very reliable) Brother 830, then the end stitch will (according to the pattern) occasionally select (in other words, be in WP as opposed to UWP). When this happens, bring it forward to holding position, so that it knits back plain instead of tucking. For the Silver or Knitmaster knitters, this is more difficult as you cannot tell which one is going to tuck next – so I would advise that you be very vigilant with the edge weights and keep moving them up every ten or so rows.

Needles **must** be in good condition for tuck stitch. If the latch is faulty – forget tuck stitch! A damaged latch cannot cope with four loops and a stitch! Look back to last month's 'Question Time' and you will see how to do the latch test.

Undoing rows in tuck stitch is not difficult, but tricky, as you have loops to 'unflick'. Undo slowly and carefully.

Shaping the neck can also be a bit fiddly. If you are going to take the neck and second side stitches to NWP on a nylon cord, be very careful when returning them back to the machine – one loop out of place and the pattern is spoilt. I think it is really best to use the 'holding position' method for the neckline shaping.

METHOD

NECK AND SECOND SIDE

Bring all needles for the neck and second side to HP and set the carriage to hold.

If you have a Brother or Toyota, look to see if the needle next to the one in HP is selected for a tuck stitch (in WP). If it is, bring it right forward and take it down to UWP so that it will knit plain instead of tucking; this will make the 'wrapping of the yarn' (to avoid the holes) much easier.

Knit one row, wrap, knit one row. Continue, bringing needles for casting off or decreasing at the neck, to HP when instructed.

SECOND SIDE

Be very careful, when taking the needles down from HP to WP, that you get the loops into the needles and not caught around a sinker post. Programme the punchcard as usual.

RIBS (WELTS)

Now we run into a little problem – especially when using a single-bed double rib (1x1 or 2x1).

Normally with a stocking stitch pattern we would just knit the rib and continue in stocking stitch. On completion, the rib would be just right but with a tuck stitch pattern which uses fewer needles, the rib would be too tight.

The solution is to knit the rib with extra stitches and decrease them into the main knitting.

Single-bed Method: Start the rib with about ten to six-

INSPIRATIONS

WOODLAND CALENDAR

For the year ahead I am returning to one of my favourite subjects – the countryside. I will be concentrating on the wild flowers and trees of the woodland, creating border and Fair Isle designs which can be used individually or combined for a pictorial effect.

Iris Bishop

JANUARY

For the month of January I have chosen as my subjects the ever-green yew tree, whose dark green leaves and red berries shine out in the winter sunshine and the winter aconite which flowers in sheltered woodlands before the leaves appear.

YARNS AND COLOURS

The landscape border and leaf fabric can be knitted in two colours only, or several pastel and dark shades can be used to echo the colours in the countryside at this season. Random and multi-coloured

teen stitches more than the pattern requires. Knit the rib over this number. Pick up the hem. (When using a ribber, transfer the stitches to the main bed. At main tension, knit one row and remove on to waste yarn.)

Put up the number of needles the pattern requires. Return the work evenly to these needles and continue to knit.

Double-bed Method: You can often get away with using the same number of needles for the rib as for the main knitting. However, if the rib is a little tight, work as above for the single-bed, but only 'lose' eight to ten stitches overall.

This technique is not always required. You may get away without having to do this, but you must remember you run the risk of the rib being too tight.

While talking of the rib, I recommend that you work this as tight as your machine will comfortably knit and not necessarily at MT–3 as a pattern often says.

SHAPING OR CASTING OFF

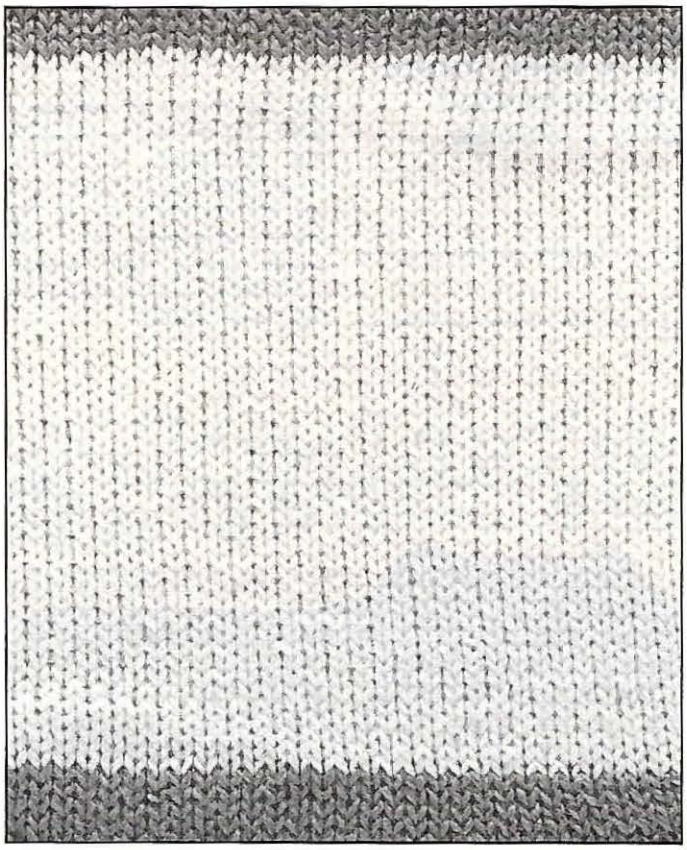
This is always best done on plain knitted stitches and **not** tucked stitches. On the row prior to the shaping, bring the needles that are going to be involved to HP. Knit the row, those needles will have knitted a plain stitch and **not** a tuck stitch. The shaping is now much easier to do.

SLEEVES

For a slight fullness of the sleeve, shaping into a tight cuff, knit the sleeve from the top downwards, instead of from the bottom to the top; this gives a real advantage, as decreasing causes many less problems than increasing!

Cast on over the required number of needles in waste yarn and knit at least ten centimetres. Knit one row using the nylon cord. Bring all needles forward to HP and cast on with main yarn, either by 'e-wrap' or latch tool method. Put the weights on to the waste yarn. At main tension, knit one programming row. Set for tuck and knit about 12 rows in pattern. Decrease one stitch at both ends and knit 20 rows. Repeat the decreasing until the number of rows required are knitted. Set carriage for normal knitting and knit one plain row. With waste yarn, knit about six rows and remove from machine.

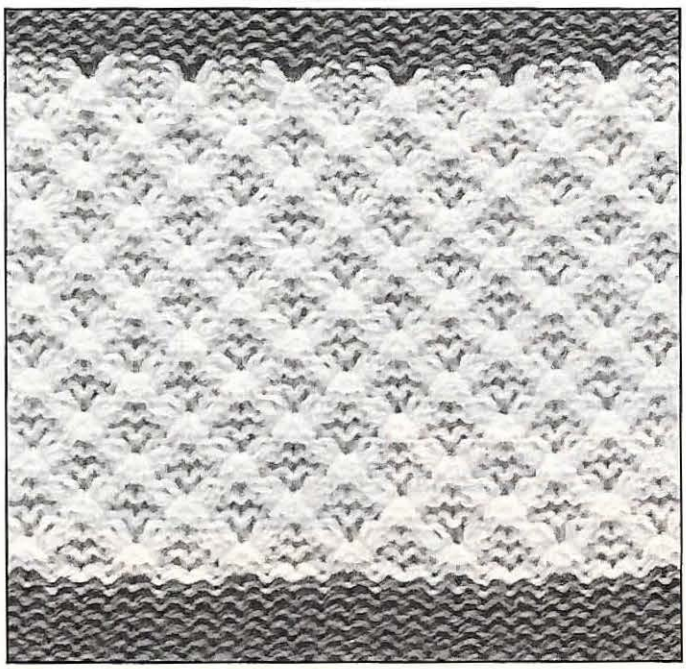
Knit the cuff (using 60-70 stitches, depending on the tightness required. Do some trial pieces). Knit the depth required, pick up the hem (transfer stitches to main bed if using ribber) and at main tension, knit one row. With the non-patterned side of the work facing you, return the stitches from waste yarn at the bottom of the sleeve, evenly on to these needles. Knit one row and cast off **loosely.**



STOCKING STITCH
50 stitches = 16.5 cm
50 rows = 11.5 cm

BOTH SAMPLES 50 STITCHES AND 50 ROWS

TUCK STITCH
50 stitches = 19.5 cm
50 rows = 8 cm

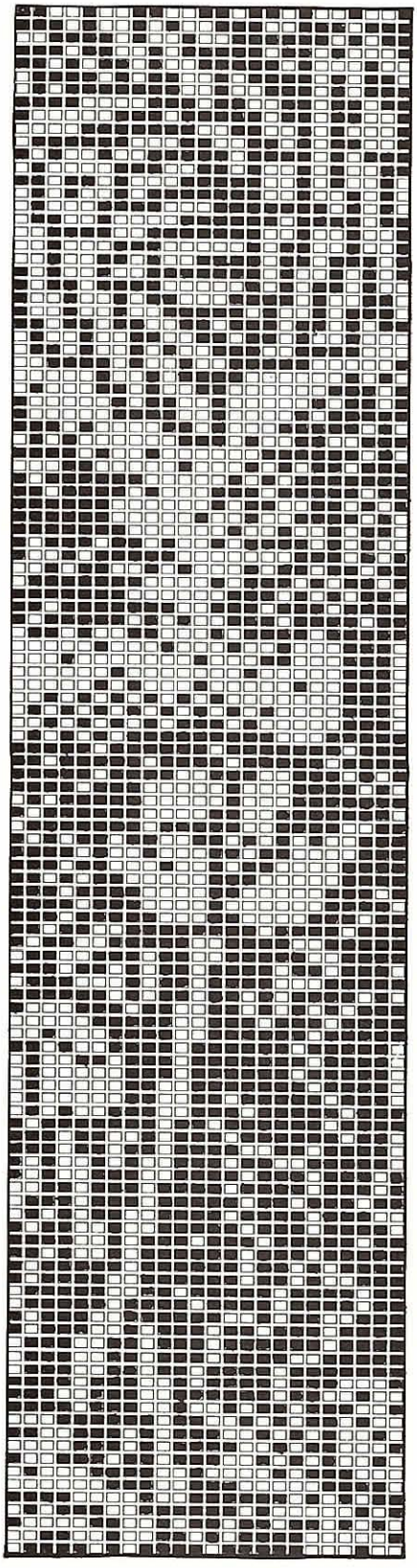


In single-bed tuck stitch, you can very rarely have two stitches tucking side by side. The needles cannot pull through a loop (making a tuck stitch) when side by side – there must be a knitted stitch in between.

It goes, I am sure, without saying that tuck stitch shows the pattern on the 'wrong side' of the knitting.

Be careful when mixing tuck stitch with other patterning – remember the 'short fat men' syndrome! You can deliberately use this to good effect when you want to 'pull the work in'. On a baby's dress, knit the skirt part in tuck stitch and then go into a tight stocking stitch for the yoke. This will 'pull in' the work very effectively.

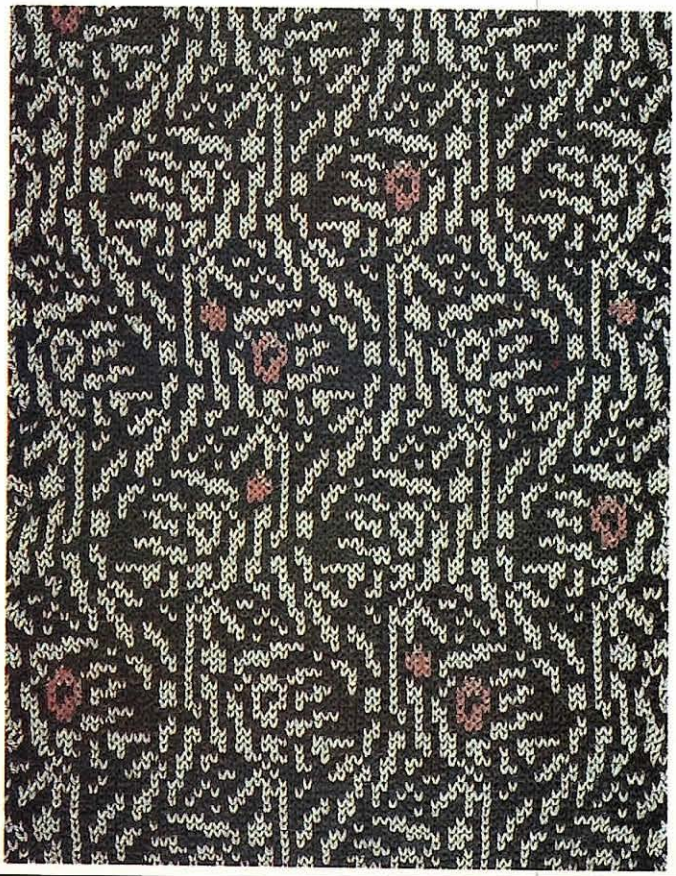
Whilst talking about tuck stitch – have you tried 'plated tuck'? Thread the machine as if doing normal plating, but instead of using stocking stitch, use a tuck stitch punchcard and knit exactly as if tucking. This makes a really lovely fabric and can be most attractive.



ELECTRONIC CHART

LANDSCAPE BORDER

LEAF FABRIC

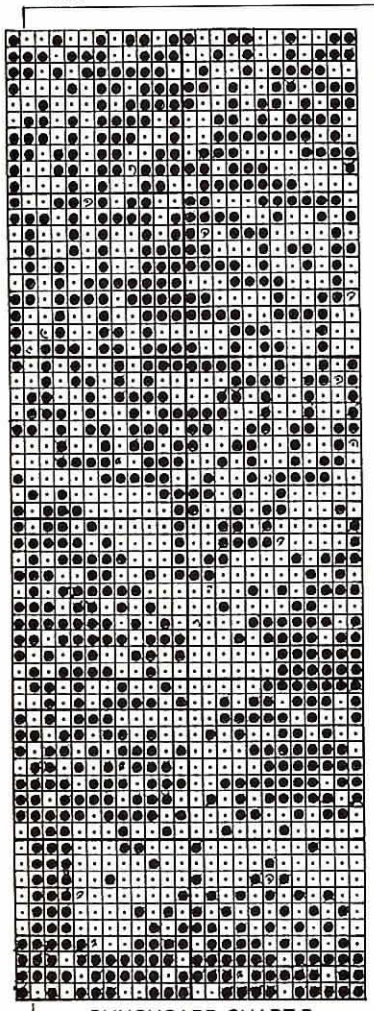


yarns are also most effective with these designs.

For the floral border I have used beige and stone as the background colours (in feeder 1) and black, brown and olive green as the contrast colours (in feeder 2). For the tree border, pastel grey and blue are the background colours and green and petrol blue the contrasts. The leaves are knitted with pastel green as the background and black as the contrast.

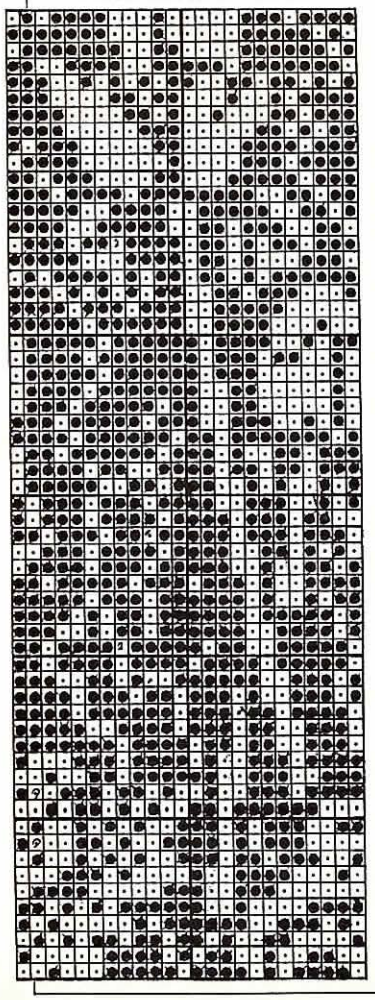
In the samples I knitted, I blended some of the colours by using two strands of two-ply yarn instead of one strand of four-ply. Two colours can be

82►



PUNCHCARD CHART B

PUNCHCARD CHART A



Join top of card A to bottom of card B to make pattern continuous

'blended' by using one strand of each threaded into the same feeder.

LANDSCAPE BORDER

Whether you are knitting in two colours only, or with more colours, all of the pastel colours are knitted in feeder 1 and the dark colours in feeder 2. To knit with several colours, use the following as a guide:-
Knit welts in black.
Rows 1-20 = beige in feeder 1, black in feeder 2.
Rows 21-48 = beige in feeder 1, brown in feeder 2.
Rows 49-63 = stone in feeder 1, olive green in feeder 2.
Rows 64-70 = pastel grey in feeder 1, green in feeder 2.
Rows 71-86 = pastel blue in feeder 1, petrol blue in feeder 2.
Rows 87-92 = pastel green in feeder 1, petrol blue in feeder 2.
Rows 93-120 = pastel green in feeder 1, black in feeder 2.
Continue in plain colour, or knit 'leaf fabric' as follows but beginning at *Row 21.

LEAF FABRIC

The last 20 rows (rows 101-120) of the 'landscape border' can be repeated to produce the all-over Fair Isle fabric illustrated. Using pastel green in feeder 1 and black or dark green in feeder 2, knit in Fair Isle as follows:-
Rows 1-20 = knit rows 101-120 of 'landscape border' as pattern graph.
*Rows 21-40 = repeat same 20 rows but reverse the direction of the motif (punchcard machines, turn card over to 'reverse' side).
Repeat these 40 rows.

DECORATION

In the samples illustrated, I have tinted the winter aconite flowers and buds with yellow fabric paint and some of the berries in the 'leaf fabric' with red fabric paint to create a random effect.

11 PLAID WRAP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Spectrum Linaria 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Claret (MC).
1 x 500g cone in Bottle (A).
1 x 500g cone in Black (B).

GARMENT WEIGHT
Finished garment weighs 750g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Width from armhole to armhole 118 cm, 46½ in.
Length to back neck including bands 89 cm, 35 in.

TENSION

29 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
* Wind off approx 100g of MC from cone and join in from other end of needlebed for rows 19 to 22 of pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.
FAIR ISLE PATTERN
K 17 rows MC/A, 1 row B/A, 4 rows MC*/A, 1 row B/A and 7 rows MC/A. These 30 rows form pattern.

LEFT BACK

Push 85 Ns at left and 39 Ns at right of centre 0 to WP. 124 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at left. Using MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. Cast on 4 sts at beg of next and foll 3 alt rows, K 1 row. Inc 1 st at right edge of every row until there are 159 sts, then on every foll alt row until there are 167 sts, then on every foll 4th row until there are 170 sts. RC shows 55. Place marker at right edge *. K 209 rows. RC shows 264.
SHAPE SHOULDER
Cast off 8 sts at beg of next and foll 5 alt rows, K 1 row.

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Cast off 7 sts at beg of next and foll 11 alt rows, K 1 row. Cast off rem 38 sts.

RIGHT BACK

Work as for left back, reversing shapings by reading left for right and right for left.

LEFT FRONT

Work as for left back to *. K 85 rows. RC shows 140.

SHAPE FRONT EDGE

Dec 1 st at right edge of next and every foll 4th row until 138 sts rem. RC shows 265.

SHAPE SHOULDER

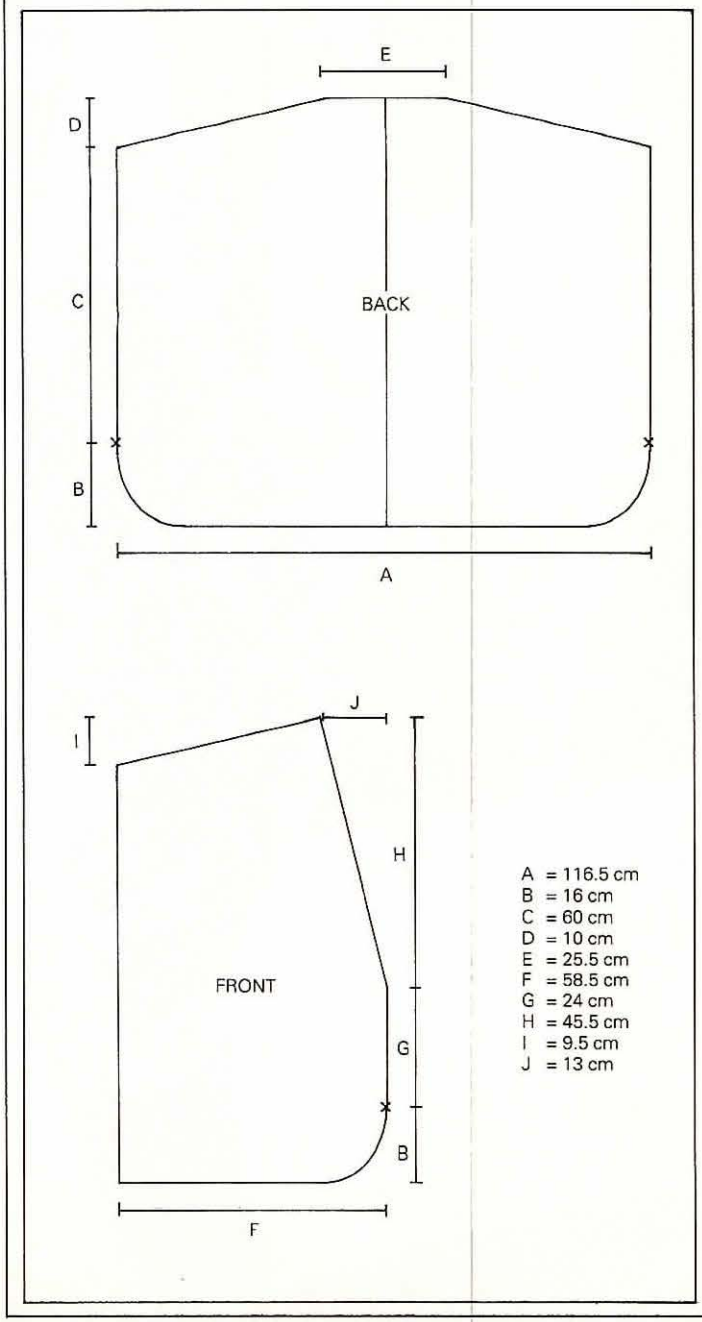
Cont to dec 1 st at front edge on every 4th row from previous dec 6 times more and, AT THE SAME TIME, cast off 8 sts at beg of next and foll 5 alt rows, K 1 row. Cast off 7 sts at beg of next and foll 10 alt rows, K 1 row. Cast off rem 7 sts.

RIGHT FRONT

Work as for left front, reversing shapings by reading left for right and right for left.

BACK NECKBAND

Join centre back and shoulder seams. Push 62 Ns to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT–4 and B, K 8 rows. Using MT, K 1 row. Using MT–4, K 8 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when



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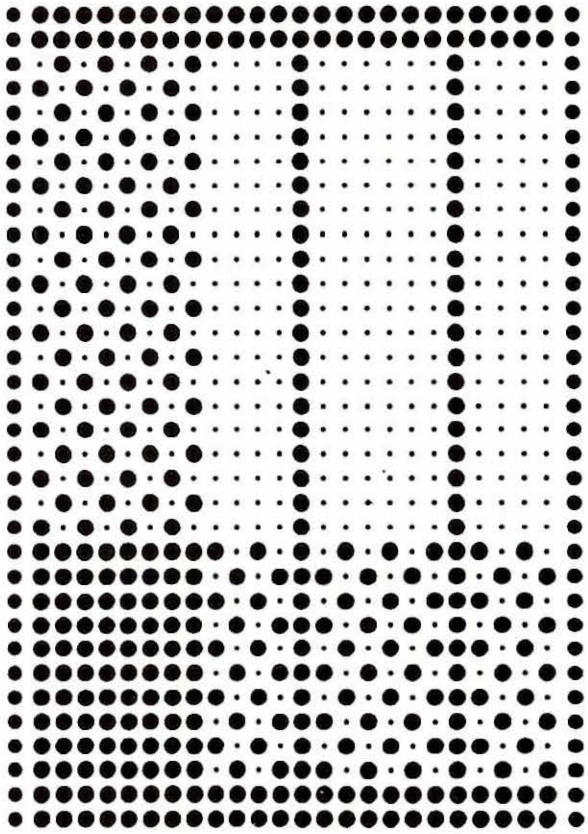

PUNCHCARD CHART

work is completed. K 1 row *. With P side facing, pick up 62 sts across back neck and place on to Ns. Using MT+2, K 2 rows. Cast off.

RIGHT AND LEFT FRONT NECKBANDS (MAKE 2)

Push 178 Ns to WP. Work as for back neckband from * to *. With P side facing, pick up 178 sts from shoulder seam to marker and place on to Ns. Using MT+2, K 2 rows. Cast off.

RIGHT AND LEFT FRONT SIDE BANDS (MAKE 2)

Push 182 Ns to WP. Work as for back neckband from * to *. With P side facing, pick up 182 sts from shoulder seam to lower edge and place on to Ns. Using MT+2, K 2 rows. Cast off.

RIGHT AND LEFT FRONT LOWER BANDS (MAKE 2)

Push 164 Ns to WP. Work as for back neckband from * to *. With P side facing, pick up 164 sts from outer edge of side band to marker and place on to Ns. Using MT+2, K 2 rows. Cast off.

RIGHT AND LEFT BACK SIDE BANDS (MAKE 2)

Push 144 Ns to WP. Work as for back neckband from * to *. With P side facing, pick up 144 sts from shoulder seam to marker and place on to Ns. Using MT+2, K 2 rows. Cast off.

RIGHT AND LEFT BACK LOWER BANDS (MAKE 2)

Push 164 Ns to WP. Work as for back neckband from * to *. With P side facing, pick up 164 sts from marker to centre back seam and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Neatly join band seams. Place markers 25 cm, 10 in and 37 cm, 14½ in down from shoulder seams. Join side edges tog between markers.

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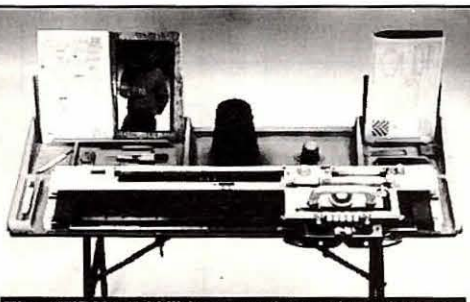

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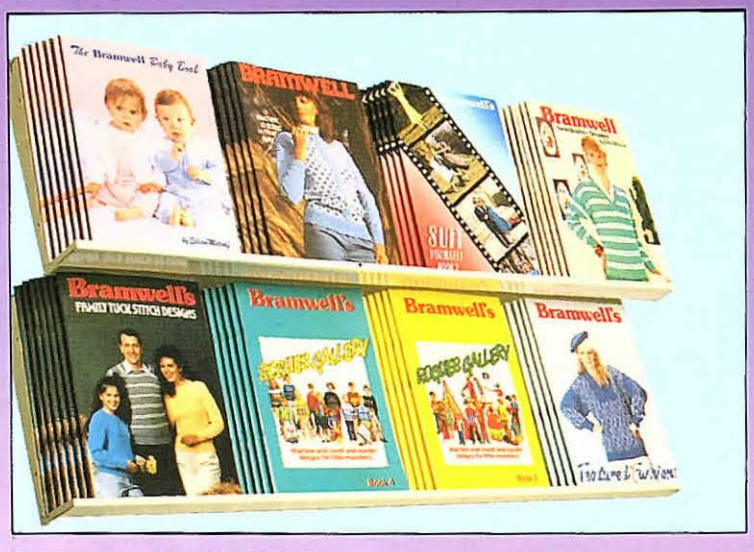

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